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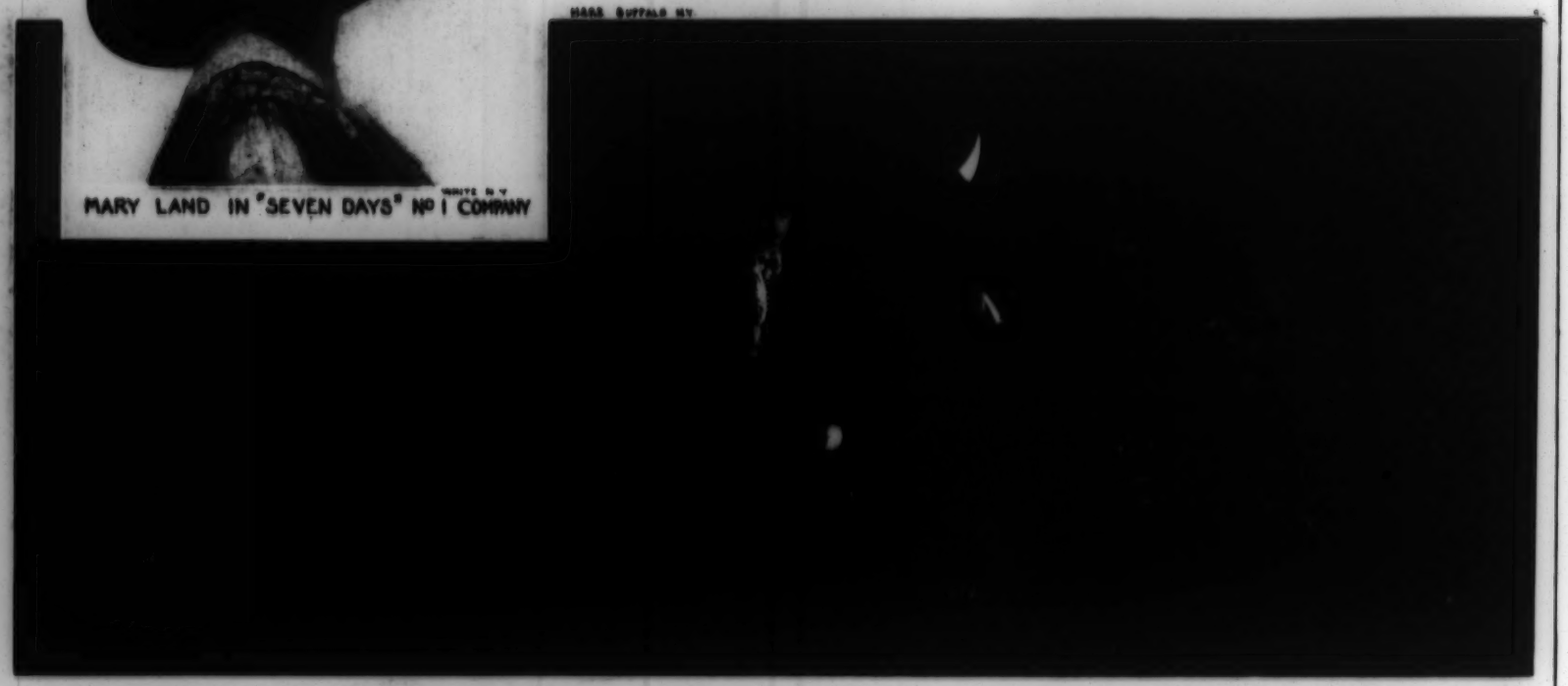

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# THE NEW YORK DRAMATIC MIRROR

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## Is an Increase Inevitable?

THE ADDITION of fifty cents to the price of a first-class ticket to his theatre on Saturday night by a prominent New York manager may disturb intending theatregoers who have only that night upon which to visit the theatre involved, but to the many who can elect other nights for this particular theatre the increase will have no significance, unless they should regard it as a precedent which other managers may follow. To certain newspapers, which of late have been crying for reduced prices to the theatres, this isolated advance may be regarded as a step in the wrong direction. Yet the manager who makes it should be assumed to know his own business better than persons who but superficially observe the traffic of the theatre and have no definite knowledge of its possibilities or requirements.

The expenses of metropolitan theatres have steadily increased in recent years, while no systematic increase in the prices of admission has been made. It may be that the public would resent any general advance in theatre prices for a time, but if an advance should be made in New York it is probable that the nominal first-class patronage would continue, and that eventually the portion of the public that occupies the cheaper sections of the theatre would come to realize that first-class production cannot be made profitably at present rates except under conditions that do not ordinarily prevail. Of course the question, in its essential aspect, relates to the play itself. An appealing drama might run as successfully to increased prices as to present rates, while the play that fails to interest the public has no chance at any price.

Theatrical managers in New York, where the great bulk of productions for the country are made and tested, have no easy course to follow in these days. The public complains naturally about the increased cost of living, but it does not seem to realize that managers are confronted by problems of expense that formerly were unknown. The cost of theatres, where they are owned by managers, is enormously in excess of that of a few years ago, because of the marvelous appreciation of real estate and the added expense of building and maintenance; and in cases where managers lease theatres the same conditions naturally control.

The manager a few years ago produced comparatively few plays, relying mainly upon the established repertory of the theatre, and reviving from time to time plays which the public periodically welcomed again and again. Even in the more recent years during which production became more general, the cost of presenting plays was far below that of to-day. Added to the natural increase in expenses of production, which is great, is another increase consequent upon the growing elaborateness of representation. This has advanced until what is now regarded as an adequate production of a drama of moment involves a fortune, and in the event of failure means bankruptcy unless there is a co-operation of capital and a sharing of losses on the part of several managers in interest.

The modern playwright who has won reputation and who offers a drama worth while must have a large sum in hand and the assurance of royalties which run sometimes up to fifteen per cent. of the gross takings, and authors, aside from definite contracts which insure productions within a given period, often insist upon the right to cast their own plays. This may involve a sum in salaries so great as to practically eliminate profit to the manager, with all the rest, except upon a phenomenal success.

Actors whose services are desirable are also dictators as to salaries, and this element of cost has enormously increased in late years. But the manager has to figure on other things than the increased cost of his theatre, the large royalty paid to his author, and the augmented salary of the actor whose services may be essential to a play's success. A business organization is necessary to a theatre and to a play, and salaries for this are large; and the material expenses of a production, involving costumes, properties, furniture and other accessories at a time when each manager seeks to outdo his neighbor in show run expenses up to a figure which would have been considered prohibitive of business by the manager who operated during the days which saw theatre prices almost as large as they now are.

These are the conditions, and in time they may force a general advance in theatre prices, or at least an advance in the prices of the better sittings. Theatre managers as a rule are not inclined to increase rates if they can see a possibility of fair business profit in the present tariff for seats. They realize the peculiar sensitiveness of the public in the matter, and have no wish to impose upon patrons. That they are fair in the premises is seen in the fact that prices have not been advanced in the past in cases where plays have enjoyed a great vogue—a condition that in other lines of business enterprise would have led promoters to realize to the utmost upon temporary public favor, in order to make up for losses upon ventures that did not succeed.

## A Judge's Testimony

NEW attempts will be made in various States, as soon as legislatures convene, by the opponents of stage children, for the passage of laws prohibiting such children from appearing in theatres. Plans are making, however, on the part of managers' associations, to counteract this prohibitive effort wherever possible, and it is to be hoped that the theatre public will awake to the seriousness of the matter as it affects the drama, and lend local assistance by influencing legislators against the arbitrary laws proposed in several States.

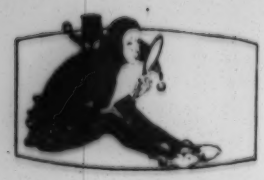
Colorado has a new law as to stage children. It differs materially from the laws enacted in Massachusetts, Illinois, Louisiana, and other States, and is in line with the New York statute, which permits the appearance of children in the theatre in circumstances against which none but the most prejudiced mind could cavil.

According to the Colorado law, a child must be accompanied by a parent or guardian who is capable of teaching the child, or a teacher must be provided, that certain essential studies may not be neglected; the number of performances in which a child may appear is limited, so that health shall not be jeopardized, and generally it must be shown that the child's physical and mental well-being is safeguarded—precautions against which no one can complain.

In the first case to come under this Colorado law, three children appearing in Denver in a well-known play were cited last week before Judge LINDSAY, of the Juvenile Court, for proof of compliance with the statute. These children were aged, respectively, nine, eleven and twelve years—ages which under several State statutes would bar them from acting.

"No more refined and well-bred children ever came to my attention than these," declared Judge LINDSAY in an interview on the law. "Two are accompanied by their mothers and the sister of one of the children is along. One mother is a teacher and the sister who accompanies one of the children has had special training in a normal school and is exceptionally well qualified. It was found that they have regular hours for sleep, study and for play, and enjoy many advantages superior to those of the average child who is not on the stage."

These children may be taken as types of all those on the stage in ordinary circumstances, and the care bestowed upon them is by no means exceptional. In fact, the lot of the average stage child is fortunate in all respects of solicitude and attention, and laws that would exclude them from the theatre are unjust both as to their immediate lives and their future possibilities.



# THE USHER

TAKING for his text the quick withdrawal of a new play by a New York manager upon an adverse critical verdict, although the manager was said to still believe in the play, the dramatic editor of the Brooklyn *Eagle*, John William Schmidt, makes a serious charge.

After noting the fact that some of the theatrical offerings in former seasons that have made the largest profits for their producers were unfavorably received by the critics, Mr. Schmidt says:

The unanimity of a coterie of Manhattan critics in their views of new plays is something that is amazing to the average playgoer of intelligence. It is pretty well explained, however, when it is understood that the critics belonging to this group have a habit of conferring with one another, so that their views are pretty well known by an observant first-night auditor before the morning papers are printed. This is one of the most regrettable factors entering into dramatic criticism in New York at the present time, and one that most seriously blights the efforts of earnest producers.

Irrespective of the actual merits or demerits of a new play, upon which honest opinions must frequently differ, and also irrespective of the unmistakable enjoyment and favor of a first-night audience, many productions seem fore-destined to either the unanimous praise or equally unanimous disapproval of this coterie. This apparent concert of action upon the part of certain reviewers has done much to weaken the real influence of dramatic criticism and to make playgoers, generally, skeptical of the opinions expressed.

The actual sucess or failure of a play still rests, of course, in the hands of the public, but producers frequently are frightened into withdrawing productions in which they have confidence, but that they feel have been unfairly treated. That sooner or later there will be a popular uprising on the part of both managers and public against this sort of thing goes without saying. The theatregoers of New York are far too intelligent long to be misled by reviewers who render a verdict not in line with popular opinion, and those who invest heavily in theatrical undertakings, both in money and in effort, will find a way to end what appears to approach dangerously near to collusion.

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Of course, the foregoing could hardly apply to metropolitan criticism generally. It may be that there are a few minor critics—for the better critics cannot always attend upon first nights when there are a number of coincident productions—who are not sure of themselves, and who may exchange ideas with one another previously to the writing of their reviews; but the major reviewers would hardly be expected to ignore their own impressions of a play in favor of a concert of opinion.

The critic who commands any respect has a certain course to follow, from which it is dangerous to deviate. In the first place, he owes a conscientious service to his newspaper, which must inevitably become informed of his lack of judgment if he persists in attempting to mislead its readers as to the character of plays and their deserts at the hands of the public.

The critic who hopes for permanent respect and place must also be just to himself, and he cannot ignore the temper and judgment of the average audience that witnesses the première of a play. The dependable critic never sets his own conceptions up as superior to those of all other persons. He should not be simply a reporter of a first night at the theatre, yet there are elements in the attitude of an audience both for and against a play that he cannot afford to ignore. The public is, after all, the best judge of a play.

And managers should be courageous enough, when they themselves believe in plays, to discount the verdicts even of half a dozen critics after first nights, if the audiences show an appreciation in line with the managers' beliefs. It is true, as the *Eagle* critic says, that many of the best theatrical properties—plays or other offerings—have been developed to great public favor in spite of adverse reviews on their first representations.

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"The Spectator," of *The Outlook*, writes entertainingly about the rural pageant at Thetford, Vermont, with ruminations as to the differences between such a spectacle peopled by amateurs and the average acting of professional players.

"There was considerable dramatic skill," he says, "shown in the alternation of grave and gay, the latter best typified by the boisterous country fair of olden times, which was played with spontaneity and abandon, and, with it all, an artistic restraint which made it appear a triumph of studied art, or else the actual occurrence itself. And just here the Spectator paused to wonder why it sometimes happens that an amateur actor, perhaps a quite unlettered person, can so play a scene that it seems the perfection of art." And thus he continues:

Is it perhaps the absence of convention, which must always hamper the trained actor, unless he be one of the few geniuses who create spontaneously without reference to any precedent? Or is it principally the inspiration of out-of-doors, and the fact that the amateur is acting for the play's sake, not for gain or even for individual glory? Certain it is, if illusion is the test of good acting, that Ben Farmer on his new mowing machine working out, to his own satisfaction at least, the advantages of the new machinery, was a part "well studied" in expression, business, tone of voice, and general atmosphere. But then—the man taking this part was really a farmer; he knew the difficulties of wringing a living from the land. He appreciated the painful necessity he was under of discharging his helper now that he had the machine that "could do the work of four men." So, Henry West, the Western farmer returned to Thetford for Old Home Week, discussing the New Agriculture with the Master of the Grange, was really a Thetford man back home from his Western wheat ranch on vacation, and it was with the real Master of the Grange that he talked of the difference between the new agriculture and the old.

Well, "The Spectator" has himself furnished the reason why these amateurs acted in some respects more truly than professional actors could have done. It was because they were acting themselves—their own lives—their own vocations.

The real actor—meaning the professional actor—must by turns act various persons, none of which really is himself. And it is not more wonderful that he should show occasional defects than it is that the farmer who pursues his regular work should seem "natural."

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THE MIRROR is now occupying new offices at 145 West 45th Street, in the Forty-fifth Street Exchange, a new and modern office building which affords facilities and accommodations not enjoyed in its old quarters on Forty-second Street.

THE MIRROR'S new quarters are on the southwest corner of the tenth floor, where its business, editorial, postoffice, and record departments are in close association, and where a commodious reception room is provided for its patrons and visitors.

The new offices are reached by elevators, and THE MIRROR has as neighbors the Actors' Society of America, as well as a large number of enterprises associated with the theatre and other amusements. In fact, the Forty-fifth Street Exchange is almost exclusively occupied by firms, companies, and persons concerned with the drama and kindred enterprises.

THE MIRROR has doubled its telephone service, the new numbers being 8360-8361 Bryant, and its new quarters will serve in every respect better than any others it has ever occupied.

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The body of a murdered man, found in a freight car at Newark, is described by the police and the reporters as "big, well-dressed, well-nurtured and handsome, whose appearance indicated that he might have been an actor."

"Do actors have a peculiar appearance, and, if so, what is it?" asks Stephen Fiske in *Sports of the Times*, in commenting upon this newspaper conclusion. "As a fact," says Mr. Fiske, "very few actors are big and handsome. Most of the great actors of the past and best actors of the present rank as small men physically. Their handsomeness is a matter of opinion.

One might verify this statement as to the physique of successful—or great—actors of the past. Kean and Garrick were small men. It is true that Forrest was a physical giant, but he was an exception.

The elder Booth was below medium height. "When he came upon the stage," said one who admired him, "he seemed the smallest and most insignificant person in the play. But before he had been on the stage long," continued this witness, "he seemed to tower above all about him."

This is an effect of genius, which also can impose an impression of handsomeness upon occasion. Most of the merely pretty actors are really small potatoes when compared with the men who have won great distinction in spite of physical limitations.

The newspapers, by the way, seem to be all alike in their professional references and conclusions. The same paper that thought this murdered man "might have been an actor," from force of a bad habit would jump to the decision that any young woman for the moment in the public eye through unhappy circumstances "is an actress." This evil persistence in labeling all women who fall into publicity as "actresses" is one of the blots on modern journalism.

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To the making of plays there comes now and then a stroke of suggestive genius.

A new drama called The Moral Code was recently tried out in Syracuse by Arthur Hammerstein. According to The Usher's information, two distinct versions of it were disclosed on successive evenings, but New York has as yet seen neither of them.

The most interesting thing in connection with this production, however, was this note in the programme:

*Written by Herbert Thompson from the Dramatic Imagination of the Producer.*

White, N. Y.

THE BATHING GIRLS IN ACT I OF "THE LITTLE MILLIONAIRE"

# THE DRAMA LEAGUE OF AMERICA

## BY MARJORIE A. BEST

THAT there is a wide interest in good drama and drama study is testified by experts and laymen on all sides. It is borne in impressively upon the traveling student and is evident to even the stay-at-home. The American people, cultured and uncultured alike, prone to rapid changes of interest, are finding an absorbing delight in the study of drama. Where five years ago there were one or two earnest students of plays and lecturers upon them, there are now many lecturers, readers, and interpreters appearing upon the platform daily.

All this is evidence of the arousing of the country at large to an appreciation of a tremendous power long ignored and neglected. The theatre is just being recognized as an educative force of enormous influence, and therefore worthy most earnest study. If the coming generation—the audiences of the next ten years—can be trained to appreciate and support good drama, to refuse to accept or attend the worthless or unworthy play, the problem of the theatre will have been solved. There will be no need for specially endowed theatres to put on good plays. Managers at large will have to do it themselves in order to secure audiences. If the audiences of the next decade are trained to know a good play and utterly refuse a bad one, the worthless plays will die an ignominious death. Whether or not the Drama League of America is the sole cause of this rousing of interest in the drama would be a matter of dispute, but it is safe to say that it is not the outgrowth of this awakening, but one of the causes of it.

Librarians and booksellers in Chicago testify that since the organization of the League the demand for drama has so increased that they have been obliged to treble their supply of books on this subject, and cannot begin to meet the demand. The problem of the stage to-day in its unworthiness is principally one of education.

The Drama League sees the saving of the situation, the solving of the problem to be entirely in the hands of the audience, and it aims to create an organized audience to demand and support only worthy plays. In this work the teachers of the country can be of inestimable assistance. It is a matter of common agreement that the blame for the present situation does not lie with the managers alone, but primarily with the audiences. The theatre must remain a commercial proposition, and the managers will give the people the kind of plays the people are willing to support. Acting on this theory, the League has been organized with the avowed purpose of securing audiences for better plays. The League is a banding together of all the forces all over the country already working for better drama, and a welding of them into one concerted whole that shall control the situation in support of better plays.

First and foremost among its tenets is the determination not to censor. If there is aught to admire or support, the League is there to support it, if not, the League remains silent—kills by non-support. It aims to do this in two ways: First, and the quickest, to get into action showing definite results is the playgoing committee. It is the duty of this committee, which is composed of representatives of as many classes as possible—the expert, the scholar, the "tired business man," and the mere every-day lover of a good play—to attend all new productions and pass judgment thereon. If the committee deems a play worth while it issues a bulletin to the members of the League and its affiliated clubs, announcing the fact that such and such a play is being given, with the time, place, actors and a general outline and description of the play. The League assumes that its members will attend plays which the League has endorsed whenever possible. In this way it keeps its members informed of good plays, in order that they need not waste their time on worthless material.

In every community there is a large element of intellectual, conservative people, who prefer not to attend the theatre at all rather than encounter the many disappointments which follow a hit-or-miss attendance. They cannot trust or do not agree with the ordinary criticisms, which in many cases are colored by various interests.

Many of the theatre-going public can afford to attend only a limited number of times during the year. To these the League bulletins, announcing always only the play which is worthy their attendance, will be of inestimable value.

Out of the 150 plays produced in Chicago last season, the playgoing committee attended fifty-four. The others were either musical comedy or admittedly too poor to warrant even initial attendance. It is a significant fact that of these fifty-four plays, they found only fourteen which they cared to urge their clientele to attend. Now there are many who will find that they do not care to attend the theatre oftener than fourteen times in eight months. It is obvious what help the League bulletins would be to such a playgoer in saving his resources for the plays that are really noteworthy. The League bulletins are absolutely uninfluenced by private interests. The committee, in order to keep their minds unbiased, never accept free seats, and the bulletins appear quite independently of managerial control. The committee endeavors, however, to maintain the friendliest possible relations with managers, and has found them most considerate and eager to co-operate. So much for the effort to weld together the now existing audiences into sturdy support of the best in the drama.

The second branch of the League's work is more far-reaching and more underlying. It will be slow to take hold, but more effective when once it has operated. It is the work of cultivating a taste for the drama—a knowledge of good drama and the ability to judge drama for oneself.

This work lies in the hands of the educational committee. This committee is made up of experts who give their services cheerfully, each in the department where he is most at home.

The aim of this committee is to introduce the study of drama in all the clubs of the country; in towns where there are no clubs, to start study classes for the purpose; to start the nation at large in a sane, eager, interested study of the play and the principles of play construction. It is surprising how greatly it adds to one's enjoyment of a play to know why it is good and just why it fails.

The educational committee is working in various ways. First of all it has a department of experts headed by Dr. George P. Baker, of Harvard University, which department prepares study courses and reading lists for the use of clubs and individuals.

Moreover, it has another department which endeavors to keep a record of lecturers and readers on drama, in order to be able to give valuable and disinterested advice to clubs and individuals desiring to engage public speakers.

But there are other lines of educative interest. Finding many libraries in the smaller towns of the country strangely lacking in books on drama, but quite willing to supply this deficiency—the League has a sub-committee of experts preparing lists of dramas with publishers and prices for the use of these libraries. Already in this first year of existence, from all over the country comes the request for advice from amateurs wanting to know what plays to act. Here is a great educative field—to turn the youth of the country to the study and interpretation of worthy drama. Therefore another committee of experts is studying this field thoroughly and preparing special lists of various kinds to recommend for amateur acting.

The League is planning also to issue to its members quarterly a list of all current publications on drama and magazine articles on the subject. As the movement grew and the committees studied over this problem of creating this new audience, which should demand and enjoy only the very best drama, it came to realize more and more keenly how much depended upon the children. Now is the time to train and develop the audiences of the future. If a love for true drama and a knowledge of it can be cultivated in the child, that child will not submit to inferior plays when he grows up and becomes a component part of the audiences of the future. The children were responsive and gave a ready welcome to the idea. Straightway the Junior Drama League was launched. This department aims to create over the country clubs and small circles of children that study plays, and learn the best there is in the classics and give occasionally a worthy drama. To this end the committee in charge of this department has prepared a list of plays suitable for children's use. Teachers who have often wanted just this sort of thing will testify how hard it is to find such material. The lists prepared twice a year by this committee of child workers will be of inestimable value to all who are working with children in the schools or out of them.

And what has the League accomplished in its one year of existence? That is another story, and needs more space than can be spared just here to tell it. The achievements of this infant prodigy have been real and of vital importance. In many ways it has already made itself felt upon the nation at large and prepared for itself a field of wide influence for the coming year. It is a force in the educational world of to-day. It is a great force in the social world, and above all, it is a force to be reckoned with in the theatrical world of to-morrow.

MARJORIE A. BEST.

### RIVAL SINGERS.

Press agents are fostering the rivalry between Mary Garden and Lina Cavalieri in Paris. While Miss Garden sings Thais at the opera, Mme. Cavalieri holds a reception in her own home and does solos from Thais to entertain her friends. All of which is vastly amusing to those not involved.

### BERNHARDT TO PLAY GOLF.

Sarah Bernhardt is going to lay out a golf course on her estate in Brittany, because she thinks golf will be good exercise for a lady who inclines toward stoutness. Whether she will play golf herself, or will take the treatment vicariously, Mme. Bernhardt does not state.

### WINTHROP AMES MARRIED.

Announcements have been received by friends of Winthrop Ames of his marriage to Lucy Fuller in London on Sept. 26.

White, N. Y.

SCENE FROM ACT II OF "THE ARAB," AT THE LYCEUM THEATRE

# THE MATINEE GIRL

GEORGE BROADHURST, who in common with all other mortals does uneven work, no series of mental outputs being uniformly excellent, as no family has equally beautiful children, has surpassed himself in Bought and Paid For. All the humor of the parent of Why Smith Left Home is apparent in his latest dramatic offspring, and to this are added candor and earnestness and an Ibsen-like cutting down to the bone of fact. The announcements euphemistically stated that it is a play about a girl who married for money and regretted it. That is true, but it is much less than the truth. The title might well be The Degradation of Being a Drunkard's Wife. That this drunkard is wealthy and fond of his wife, makes the degradation no less, makes it, in fact, greater. It is the frankest exposition of conjugal life I have ever seen on any stage. Intimate truths that are hinted at by other playwrights Mr. Broadhurst forces his characters to discuss. It is an illuminant of married life that will sober the mated and add to the wisdom, and probably the caution of the unmarried.

And Mr. Broadhurst, having written a play of Samsonian strength, Mr. Brady has shown a wizard-like sense in selecting and rehearsing his cast. What is the use of starring when one can shine as Charles Richman, Julia Dean, and Marie Nordstrom shine in Bought and Paid For?

Round about George Cohan's Theatre, and his offices, and extending to a considerable area outside, prevails the belief that no failure will ever befall any effort of the agile young playwright-actor-manager-composer.

The belief has deeper root than the fact that the airs and jokes and mimic troubles and "You Wonderful Girl," a delightful love song, of "The Little Millionaire," are amusing large audiences as have all its predecessors and that the sight of father and son dancing down the difference in years stirs to sentiment. It concerns itself with the innumerable private charities of the young entertainer and his firm. Few know that it was his firm who erected a tombstone over Jack Haverly's unmarked and nearly forgotten grave. They it was who started the successful subscription fund for his widow and daughter. A chorus man since evolved into the principal of a musical comedy tells chokingly of the black days at a hospital when the doctors had "given him up" and George Cohan's visits to him, his payment of his hospital bills and assurances that all his pay envelopes for the weeks of his illness were waiting for him, went far toward keeping the spark of life burning in him. There may be noise in Mr. Cohan's productions, but there is none in his numberless kindnesses. These are, those who know his habit of performing them profoundly believe, hostages to continued success.

Doctors, masseuses, and costumers assert that Gaby Deslys wears her famous pearls in bed. They bring likewise from the semi-royal couch tidings that the first English phrase the picturesque Gaby learned is "How much does it cost?" Her spirits are in inverse ratio to our high cost of living.

"Talk about temperament," exclaimed a distracted manager, "I would rather handle six women stars with a half-dozen prima donnas thrown in for heaping measure, a wild engine, a bad man from Arizona, and a herd of bucking bronchos, than my playwright. If he can't have his way in every thing at rehearsal he throws down the script and says: 'I'll go home and get drunk.' And he keeps his word."

Ada Dwyer and W. J. Ferguson are the sole survivors of that nearly all-star cast of The Deep Purple. When the company played in Brooklyn last week, Emmet Corrigan was missing, because he has joined the cast of McClellan's new play, That Affair at the Barracks. Richard Bennett is unraveling the complexities of Passers-By. Jameson Lee Finney's tragic death at the Carlton Hotel fire, in London, is still a topic on theatric tongues. Several successful playwrights are trying to entice Miss Dwyer from the drama of low life, with temptations of plays "written just for you." Meanwhile Miss Dwyer plays Frisco Kate, and the question is repeated, "When will Miss Dwyer star?", an event that has been several seasons postponed only for lack of a surely suitable play.

White Whiskers says that not since Alice Atherton convulsed New York by her joyous laughter has there been a laughing song so successful as Eva Davenport's in The Kiss Waltz. And not in my briefer memory has there been music more bewitching than the strains that run tantalizingly through the opera, sending the hoarsest and most downhearted of us, huskily humming home.

MABEL TALIAFERRO IN A JAUNTING CAR, KILLARNEY, IRELAND

Mabel Taliaferro satisfies her wanderlust by frequent trips to Ireland. When she travels the damp highroad you may be sure that her itinerary includes Ireland. She would feel as an absent-minded mother who had left her baby on European shores if she did not pay a loving visit to the enchanting, poverty-stricken little isle.

I have tried to secure from this young person the reasons for her unconquerable Irish predilection which are not of birth. This is the result:

"It's pretty hard to tell why I love Ireland so. I think if poor Moore and Yeats found the task too difficult, there's small wonder why I'm discouraged. The little green isle is too elusive and intangible to tell just what makes it creep into your heart and plant a joy, a laughing song, a haunting rhythm, that delight you while you are there and haunt you after you leave its green shores.

"Perhaps that's what it is—the green, the indescribable, thousand shaded green, and yet, one would tire of just green. No, it must be other things. For indeed there are many. The varied mountains with their slopes, the lakes of Killarney, restless, ever changing. The birds, millions of them, the profusion of trees and flowers, and the sweet, scented bog. Everywhere it is rich in beauty, though, sad to say, that is its only claim to wealth. Financially it is pathetically poor. To me that is one of its chief charms. I think that is the secret of its simplicity and loveliness. Dublin and Cork seem not at all typical of Ireland. At least, they appeal to me very little. They are conventional, grown-up cities, lacking the imagination and feeling which in smaller places seems so vivid. One sees there the crooked lanes, the shady places, the children with their laughter, and the quaint houses with the ever friendly peasants in their doorways. I remember, on my arrival in Killarney, while driving to the hotel in a rickety little jaunting car, six pleasant faced people greeted me. Some of them were breaking stone in the street. Some were prosperous passers-by. All wished me "the top of the morning" and seemed like old friends.

"But Ireland has many moods and feelings. The North has an expression of its own. I remember, during a walk with Mr. Yeats, while I was visiting Lady Gregory in Galway, he pointed out some little hollows or ruts beside the road and asked if I knew what they were. I told him I did not. He explained why they were the most tragic thing about Galway. 'When the world believed in fairies they danced on the moonbeams that glistened on the top of the grass, and sang with a joy that only fairies know. They sang so loud that passers-by would stop and listen. "The fairies are out to-night," one would say. And then another, "Ah, there are no such things as fairies!" 'Then the fairies would huddle together in terror, and wish the earth would sink and hide them, knowing full well that each believer they lost brought nearer the end of their reign.' "It filled me with sorrow after that when I noticed how numberless were those tragic little hollows, each the vanishing point of a group of the luck-bringing little folk. But there are places that still echo with the patter of their tiny feet. Perhaps that was the thing I felt. Perhaps that for me is the mysterious charm of Ireland, a charm and enchantment so great that I said to Mr. Yeats, 'This is the Land of Heart's Desire.'"

Ben Johnson, known wherever persons recall the original production of Paid in Full, and to those who patronized that magnificent waste, the New Theatre experiment, and by the men and women who witness the soul clinic, A Man of Honor, as an excellent actor, is content in the neighborhood of his home at Riverside Drive and Eighty-third Street, to be known as Dorothy Isabelle Johnson's father.

Dorothy Isabelle is a young person of seven-and-a-half summers, with an eighth Christmas approaching. Dorothy, she being the only child in the family, is not spoiled, but encouraged. For instance, the parents, who might be busy and distracted looking after the needs of a graduated family, have time to smile at the sole small person's quaint sense of humor.

Occasionally she pays a visit to friends in Brooklyn. Crossing the big bridge she always looks down the bay for the Goddess of Liberty. Yesterday she gave the majestic figure a new title, "The Lady Superior." Her father labors hard to teach her to call him "good, kind master of this house." Instead she dismisses him with a familiar "Bennie." She created a literal splash by falling into the bathtub while fully dressed for a party, but surprised the family by the philosophy she displayed at her misfortune. Her grandmother having pulled her out, she was rewarded by a calm pat on the shoulder and the remark: "You're a good old sport, dumdum."

Frances Starr locked the key of her Lake George studio, Starlight, which had been the playhouse of children who were touring Europe, took a farewell gallop along the shore of the picturesque lake, watched a final Lake George sunset, and came to the metropolis for ten days of new play seeing before she began rehearsals.

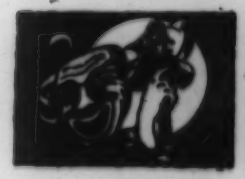
There's a handsome, well equipped theatre at Snug Harbor, on Staten Island, the old tars of all nations are generous critics, welcoming every player who crosses New York Bay to entertain them. But while they do not discriminate as to players all agree upon the title of their favorite play. It is "When Johnny Comes Marching Home."

Frank Keenan, following the trend of the American actor away from the habits of the nomad to his own vine and roof tree, goes each Sunday to inspect the walls of his fast rising bungalow at Laurelton, on Long Island, where he will take possession and become a profoundly contented householder next month.

From Fontainbleu, in France, come greetings from the youngest of the playwrights, Edward Sheldon. "Had rather a scrappy summer until now," he remarks with Sheldonesque brevity. "But have been here for several weeks. Pleasant place."

THE MATINEE GIRL.

# PLAYS OF THE WEEK



## PLAYHOUSE—BOUGHT AND PAID FOR.

**Drama in four acts, by George Broadhurst. Produced on Sept. 26, by William A. Brady (Ltd.).**

Robert Stafford ..... Charles Richman
James Gilley ..... Frank Craven
Oku ..... Allen Atwell
Louis ..... Edgar Hill
Virginia Blaine ..... Julia Dean
Fanny Blaine ..... Marie Nordstrom
Josephine ..... Dorothy Davies

In the success of Bought and Paid For, William A. Brady doubtless feels compensated for the withdrawal of The Rack out of deference to the weight of opinion. Although Bought and Paid For showed some marks of a rather hasty production, it was greeted by such spontaneous applause that the cast was stimulated to a most spirited performance.

As the title implies, George Broadhurst presented the problem of a young wife of humble origin who married a successful financier, and who found him very much of a passionate brute when he was in his cups. After several repetitions of these revolting episodes, she took refuge with her sister and her inconsequential brother-in-law, vowing never to return until her husband promised to renounce liquor. Three months of wretched existence taught her the futility of this course, but she stubbornly held out until her sister's husband summoned her own obstinate spouse without her knowledge. After the reconciliation had occurred, the misunderstanding which had re-united them, was exposed, but the husband gladly surrendered so she should come back to him.

Of course, the moral is somewhat plainer than the nose on one's face, but as the author did not rub in his liquid ethics, the audience rather enjoyed the feeling of respectability which it engendered. The main question argued is the position of a wife who owes all her material happiness to the man she marries. Virginia believed that real love is based on respect, and she defended her principles with a determination that awakened the sophistical scorn of her brother-in-law, James Gilley. It doesn't take a Puritan, however, to see the justice of her claim; even Bernard Shaw has said things about the relation of legal and moral rights of marriage. Although the subject is rather sordid, a discussion is pertinent enough, and can be made nowhere with more force than in the theatre. At least, the men who retired to the lobby between acts did not while away the intervals with desultory remarks about the weather.

The plot has some technical faults. The real action did not begin until the second act, for the first was wholly concerned with the preliminary exposition of characters and situation. The spectacularly climactic point occurred at the second curtain with a scene that recalls both The Doll's House and Les Tenailles. After the reconciliation of Robert Stafford and Virginia, the last curtain is delayed for a moment of final suspense which is both necessary to the plot and effective in itself, but which has the general air of an addendum.

The author, the director, and the cast have turned out four characterizations of remarkable ingenuity, individuality, and cogency. As the third assistant shipping clerk in a grocery store, earning the princely stipend of fourteen dollars a week, Frank Craven made the hit of the piece, partly because of the very clever lines and partly because of his equally sincere delineation. By the time he got to the fourth act, the audience simply hung on his lips waiting for the next laugh—which always arrived promptly. Everybody has met the man replete with gorgeous financial schemes which always miscarry; such a person was Jimmy Gilley from first to last.

A much more subtle, because a much more varied, impersonation was that of Robert Stafford by Charles Richman. Constitutionally, Robert Stafford was a hard-headed, clear-sighted business man, accustomed to ruling in his own right, and determined to maintain his position as the ruler in domestic as well as business circles. Playing over this, however, was gentility, culture, kindliness, generosity, and appreciation for the rare and the beautiful. The transitions from the superficial to the fundamental were accomplished with a deftness and decisiveness delightful to watch. One of the most delicate effects was Mr. Richman's success in showing Robert Stafford to the audience as his wife had described him—at heart a lovable man, beside himself with drink.

In that trying second act, Julia Dean appeared as a much weaker Virginia than the first act had led one to expect, but it must be recalled that Virginia loved her husband, despite his blemishes. Her role is the least consistent of the lot, although she embodies the argument of the problem. Perhaps it is because she embodies the argument that she seems less humanly probable with her French chatter, than do the others. Miss Dean's mannerisms—for example, her affected delivery of lines—were not so obtrusive as to annoy, but they do not add to esthetic satisfaction. Nevertheless, she gave a highly interesting study of a noble-minded, much beset girl.

Where could Marie Nordstrom have improved? It is difficult to say. The embarrassed Fanny of the first act, the self-possessed woman with a thin veneer of fine manners in the second, the loving sister in the third, and the militant spouse in the fourth—she had

(*Continued on page* 10.)

# THE STAGE BIRTHDAY CALENDAR

ERIC BLIND

NANCE O'NEIL

### October 4.

ARNOLD DALY, whose recent London season in Arms and the Man was highly successful and now he threatens to make an invasion of the Paris stage.

GERALDINE MALONE, daughter of the late John Malone, for three years with James T. Powers in Havana.

FELIX KREMBS, late with David Warfield, The Traveling Salesman and the Hudson Stock, Union Hill, N. J.

"BUSTER" KEATON, elder son of Joe and Myra Keaton, and, like his parents, vastly popular with our vaudeville audiences.

### October 5.

LOUISE DRESSER, late co-star with De Wolf Hopper in A Matinee Idol, and who recently resigned her part in the new Winter Garden burlesque.

ELFREDA LASCHE, who has played in stock in Milwaukee, Columbus, Boston, Hamilton, Can., Des Moines, and Worcester, and who is looked upon as one of our most promising leading women.

LADY TREE, wife of Sir Herbert Tree, and who played a very brief engagement here in February, 1908, being Clytemnestra in Electra, with Mrs. Patrick Campbell, at the Garden Theatre.

HARRIET STERLING, chiefly remembered for her work in support of Blanche Walsh and Blanche Bates, and now playing Night in The Blue Bird.

ERIC BLIND, who came to America in 1906 to appear in The Little Stranger, since when he has appeared with Ben Greet and E. H. Sothern and Julia Marlowe, while at present he is playing in Speed at the Comedy Theatre.

AGNES MARC, for some time a member of Henry B. Harris's forces, and this season with Rose Stahl in Maggie Pepper.

MRS. BERNARD-BEERE, the English actress, who starred here in 1892.

ELINOR HENRY, appearing this season in The Girl I Love.

EMILY WURSTER, who continues to play the child's part in A Fool There Was, with Robert Hilliard.

### October 6.

ISABEL WALDRON, a member of David Warfield's company, and now in her second season with The Deep Purple.

CARRIE REYNOLDS, long well-known in musical comedy circles, and who made quite a hit on Broadway this past Summer with Valeska Suratt in The Red Rose.

MARK KENT, a popular stock actor, who has just concluded a long engagement with the Keith Stock, Portland, Me.

IDA JEFFREYS GOODFRIEND, who has not appeared on the stage since 1905, when she was seen at Wallack's with Alice Fischer in The School for Husbands.

ADA GILMAN, who will always be remembered for her work in Pique, under Augustin Daly, while in more recent times she has supported such stars as Joseph Jefferson, Wilton Lackaye, Lulu Glaser, and Maxine Elliott.

### October 7.

APHIE JAMES, who is now making her initial bid for stellar success, touring the South and West in Mrs. Burnett's play, Judy O'Hara.

ALBERT BRUNING, lately with the New Theatre company in Antony and Cleopatra, The Cottage in the Air, Strife, The School for Scandal, The Witch, The Winter's Tale, The Merry Wives of Windsor, The Thunderbolt, Old Heidelberg, Vanity Fair, and Nobody's Daughter.

VIOLA GILLETTE, for some time with Jefferson De Angelis in The Beauty Spot, and seen at the Casino last Spring as Buttercup in Pinafore.

R. G. KNOWLES, the popular monologue artist, equally well liked in the European music halls and in his native America.

FAY COURTENAY, for a number of years leading woman with Vaughn Glaser.

LOUIS F. GOTTSCHALK, musical director and composer, and who was largely instrumental in the success of The Merry Widow.

KATE BATEMAN, whose portrayal of Leah the Forsaken will remain a stage classic for all time and who occasionally reappears on the London stage nowadays, chiefly in Sir Herbert Tree's company.

GUS SUN, formerly a leading light as a minstrel star and now manager of a chain of moving picture theatres in the Middle West.

ELLA SNYDER, formerly a prominent figure in the Lederer entertainments at the Casino, but in recent times devoted almost altogether to vaudeville.

WALTER DE FRECE, manager of a successful chain of music halls throughout England and the husband of Vesta Tilley.

VIVIAN BLACKBURN, who has recently become a devotee of the legitimate drama, as against musical comedy, last season in Everywoman and now in Excuse Me.

BABY STEPHEN ATWELL DAVIS, the precocious youngster who made a hit with Francis Wilson in The Bachelor's Baby, and now in Passers-By.

KENYON BISHOP, late with Rose Stahl in The Chorus Lady and Margaret Illington in Mrs. Maxwell's Mistake, and soon to reappear on Broadway in A Million, at the Gaiety Theatre.

SADIE JANSELL, who gives imitations of popular players in vaudeville.

### October 8.

NANCE O'NEIL, who is to appear under David Belasco this season in a piece called The Governor's Lady, by Alice Bradley.

THEODORE ROBERTS, lately seen in stock on the Pacific Coast and soon to appear in John Cort's production of Sadie, by Rupert Hughes.

EDYTHE CHAPMAN, the wife of James Neill and for many years leading woman of his various stock organizations, at present living in Los Angeles, where Mr. Neill is stage director of the Belasco Stock.

GEORGE EDWARDES, the dean of English musical comedy producers.

LOUISE LE BARON, formerly seen in Fritzi Scheff's support, but for several seasons past a leading light in the Aborn forces.

MORGAN COMAN, who has played a number of juvenile parts in his time, his most recent Broadway appearance being in The Girl in the Taxi.

CHARLOTTE WADE DANIEL, who plays character roles most ably, now in her eighth consecutive season with Corse Payton's Stock, Brooklyn.

JOHN TANSEY, who during the two years of the New Theatre enjoyed the distinction of being the youngest member of the organization, his most important roles there being Mamillius in The Winter's Tale and Jan in The Piper.

### October 9.

WILLIAM INGERSOLL, lately recalled hereabouts in Home Folks, the Proctor Stock, Moonshine, Gallops, and The Love Route, and for the past four years prominent in stock in Philadelphia, Pittsburgh, and Salt Lake City, at present with the Orpheum company, Philadelphia.

MARIE HUDSON, who has made something of a personal success in a fragmentary part with Rose Stahl in Maggie Pepper.

ROBERT WARWICK, after winning a place as a leading man in drama, has recently turned his talent to the light opera stage, last season with Louise Gunning in The Balkan Princess and now at the Casino in The Kiss Waltz.

### October 10.

HERBERT KELCEY, for many years a dignified ornament to the American stage, and announced this season as a member of the Drama Players.

LIZZIE HUDSON COLLIER, who reappears on Broadway this week, after a considerable absence, with Henry Kolker in The Great Name.

BELLE CHIPPENDALE WARNER, who can boast of the finest stage blue blood, for three years with Viola Allen in The White Sister.

ANNIE HUGHES, admirable English actress, remembered here in Mr. Hopkinson.

JOHNSON BRISCOE.

# PERSONAL

WALLER.—Among the passengers on the *Majestic*, which sailed for America last Wednesday, was Lewis Waller, the English romantic star, who is under contract with Liebler and Company to play the part of Boris Androvsky in the forthcoming production of The Garden of Allah at the Century Theatre. Pending his arrival, rehearsals of Robert Hichens's play are being conducted on the roof of the Century Theatre, with Mary Mannering as Domini, Eben Plympton as Count Anteoni and Arthur Lewis as the priest. Mr. Waller has been a producing manager for some years, and it was with a shadow of reluctance that he gave up his work last week to return to the rank of every day actor.

DELMORE.—Ralph Delmore, whose rugged, humanistic performance of William Price, the political lawyer in A Man of Honor, is such a noteworthy feature of that play, has generally appeared in the character of a "bad man," beginning back in the eighties at the old Lyceum Theatre. He supported William Gillette in Too Much Johnson, and later originated the role of James Larabee in Sherlock Holmes, which he played for four successive seasons. He has played in The Daughter of Men and with Eleanor Robson in Salomy Jane. His vivid performance of the officer in The Third Degree will long be remembered by the present theatre-going generation. Mr. Delmore is president of the Actors' Society of America.

NORDSTROM.—The beginning of the stage career of Marie Nordstrom signalized one of the most rapid advances made by any of the younger theatrical aspirants. It began in Henry Dixey's company in 1904 when Miss Nordstrom was only seventeen years of age. Before two years had elapsed she had succeeded Carlotta Nilsson as leading woman of the comedy of Washington life, The Man on the Box. Since that engagement she has appeared constantly in big parts in Broadway productions. She is at present at the Playhouse in Bought and Paid For, where her engaging portrayal of the kind-hearted though rather plebeian Fanny Blaine gives her audience more than one hearty laugh.

RHODES.—Lila Rhodes is a fifth member of the four-Cohan family, and takes the place once held by the sister Josephine in this notable company of relatives. Her parents died when Miss Rhodes was a little child, and since that time she has been a ward of her aunt's, Mrs. Jerry Cohan. Particularly as a dancer she has proved her membership to the family which gave the agile George to the American stage, for she floats about like an extra-large thistle down. Next February, she is to be married to Charles King.

CHAMBERS.—Charles Haddon Chambers is an Australian by birth, and was originally in the Colonial Government Service of Great Britain. His literary career began in London in 1882, when he qualified as a journalist and writer of short stories. His first important play was Captain Swift, produced at the Haymarket by Beerbohm Tree in 1888. After this a new play appeared each year, The Tyranny of Tears being the most familiar to American play-goers. Passers-By, which has been brought to this country after a highly successful run in London last Winter, is so far the banner play of our season, in point of literature, ethics, production and acting. The fact that Mr. Chambers supervised the production, indicates that his talents are by no means confined to mere playwriting.

## THE LONDON STAGE.

### Rip Van Winkle—The Marionettes—Married by Degrees—Moonshine—The Miniature—Man and Superman—Wanted, A Cook—Personal Items.

LONDON, Sept. 23.—The cast of Rip Van Winkle by Austin Strong, which Cyril Maude produced at the Playhouse on Sept. 21, is extensive, consisting of E. Holman Clark, Frederick Culley, George Foley, John Harwood, Sydney Mitchell, Peter Blunt, Arthur Jay, Shiel Barry, Walter Brodie, Willie Atom, Frank Bradley, C. B. Keston, Bobbie Andrews, Daniel McCarthy, H. Peters Johnson Brinton, Margery Maude, Winifred Emery, Emma Chambers, Renee Mayer, Marie Hemingway, Violet Lingard, Mabel Russell, Mary Wilson, Elsie Spencer, Dolly Stephens, Maya Nugent, Gertrude Hanne, Master Nugent, and others. Six settings were painted by Bruce Smith and C. H. Hemsley showing various scenes in the Dutch village on the Hudson and in the Kaatskill Mountains. The settings were extended to cover the proscenium arch, which was screened by pine trunks and boughs, and even the orchestra rails gave way to rustic woodwork.

Mr. Strong's narrative considerably varies the familiar legend of the Dutch village, for his Rip Van Winkle is a young bachelor in love with Minna van de Grift. Failing to win her, because he drinks, Rip is led away to the mountains where he releases Minna's father from the dwarfs and remains in bondage fifty years. Then he returns to the faithful Minna. Cyril Maude's impersonation naturally is colored with the years of his stage experience, yet it is probable that many who remember the mellowed work of the late Joseph Jefferson would be unwilling to pass on the laurels from that characterization to Mr. Maude's. Margery Maude played the young Minna, and her mother, Winifred Emery, played the old Minna.

The Marionettes goes on to-night at the Comedy. Its cast includes Arthur Wontner, C. M. Lowne, Godfrey Tearle, Rupert Lumley, A. S. Homewood, Robert Horton, Lewis Fielder, Marie Lohr, Beatrice Beckley, Marie Hassell, and Gwendoline Brogden, in support of Sir John Hare. The Marionettes is Gladys Unger's translation of Pierre Wolf's four-act comedy.

Sir Herbert Tree entertained Sarah Bernhardt on her arrival in town. After watching the performance of Macbeth, she was given a supper in the dome of His Majesty's.

The Miniature, with Lilian Braithwaite in the leading role, was put on as a curtain raiser for The Ogre on Sept. 22.

Married By Degrees, a comedy by A. P. Sinnett, was produced at the Court on Sept. 16 by Arthur Hardy. It was preceded by Moonshine, a fantastic episode, with music by Brigata Bucalossi. In the cast of Moonshine are H. A. Saintsbury, Hubert Willis, and Laurie Flockton. This curtain raiser is a variation of the Pierrot story, Harlequin playing the villain and winning the fickle love of Pierrette for a while. She finally saves Pierrot from Harlequin's dagger, and alludes to her infatuation for Harlequin as moonshine. Mr. Saintsbury's Pierrot gave the best performance in the leading role.

The chief bill of the evening, Married By Degrees, has been done before by the Play Actors. It illustrates the probable difficulties that a young man may experience in wooing and wedding a lady afflicted with a dual personality like that of Lucy-Leonora Vannerby. The gentle Lucy loved to sketch, and the fiery Leonora indulged in music. Leonora also indulged in matrimony with Montague Gaskell, and when she woke up as Lucy, she had to be told all about it. Naturally she was rather interested in the matter. Maud Hoffman was well received by the audience, although her performance of the dual Miss Vannerby included the more obvious differentiations. Kenneth Douglas plays with a snappy precision that sometimes gives a farcical effect to serious scenes, but that at least sustains the attention of the audience. Mrs. Russ Whytal plays the aunt competently, but not in her best manner. J. D. Beveridge was the man of science who helped blend Lucy and Leonora into a single personality. Clifton Alderson, as the foreign Count who hypnotised Lucy, did a good piece of foreign character acting. Comical touches were added by Pollie Emery, Rudge Harding, Mabel Knowles, and Dorothy Hammond. Servants' roles were taken by Anne Gaston and James Ford.

The French Company which has played Le Mariage de Mlle. Beulemans on the Continent, arrived at the Globe Theatre on Sept. 16. The comedy, by Franz Fonson and Fernand Wicheler, has been played in a translated version in America, where it appeared to be rather ill adapted to popular taste. English audiences, however, greeted it very cordially. Mme. Gilberte Legrand animated the whole play by her lively work as Suzanne. M. Jacque impersonated the coarse M. Beulemans carefully. Jules Berry was the heroic paragon. M. Bernard and M. Ambreville respectively appeared as the conceited Seraphin Meulemeester and his father. The fidgety Mme. Beulemans was depicted by Mme. Charmal. Others were M. Henriquet, M. Decock, M. Lenoc, M. Delville, Mme. Dorval, and Mme. Willy.

The Love Mills will follow Le Mariage de Mlle. Beulemans at the Globe. It is a musical comedy, in which Evie Greene will sing the principal part, to celebrate her return from vaudeville.

Richard C. Hicks sailed on Sept. 20 for Canada on the *Royal Edward*, to open his American tour in Montreal. He will play With Edged Tools, under the management of H. Armitage.

Claud Vernon has returned from South Africa, where he has been on tour in The Brass Bottle, under the management of Rayne and Paumier.

The revival of G. B. Shaw's Man and Superman at the Criterion on Sept. 26 is Robert Loraine's offering for this season. Besides Pauline Chase, others in the support are Alfred Bishop, Edward Sass, Guy Standing, Edmund Gwenn, E. Ion Swinley, Doris Lytton, Florence Haydon, Agnes Thomas, and Madge Murray.

At the Scala this week, the programme included a play by Lilian Tweed called Wanted—A Cook. Responses to the advertisement were numerous enough to cause the audience considerable fun.

On Sept. 9, Weedon Grossmith produced a new curtain raiser for Baby Mine at the Vaudeville. It is a one-act play called A Storm in a Tea Shop. The author, Stafford Hillaire, is a member of Mr. Grossmith's company, and took part in the new

Byron, N. Y.
Muriel Starr Edmund Breese Hans Robert Edward H. Robins Fay Wallace Ben Johnson

FROM "A MAN OF HONOR," AT WEBER'S THEATRE

*Byron, N. Y.*

"We Demand the Name of This Woman"

FROM "THE WOMAN," AT THE REPUBLIC THEATRE

comedy. Others in the cast were Annie Hill, Lynn Fontanne, E. Spencer Geach, and Constance Bachner.

George Grossmith has signed a contract to appear next season in Paris with Madame Réjane in a revue.

Forbes-Robertson and his company sail from this country for America, on Oct. 14, to open a third season in The Third Floor Back. A niece of the star, Maud Buchanan, will have the role of Stacia, the slavey. JASPER.

## THE FOLIES BERGERE ABANDONED.

Having come to a realization that the public are not patronizing the Folies Bergere sufficiently well to warrant the continuation of the present policy at this theatre, on Saturday evening, Sept. 30, Henry B. Harris and Jesse L. Lasky, Managing Directors of this playhouse, discontinued the new production.

Mr. Harris, in issuing this statement, feels that the day will come, in the course of several years, when New York will liberally patronize a theatre playing musical attractions, in connection thereto with a restaurant. This venture being entirely new to Mr. Harris, whose activities in the past have been devoted to the production of plays, he feels that his best energies and time can be devoted more profitably to a continuation of his original policy, in making dramatic and comedy productions.

Beginning Monday, Mr. Harris assumed the sole management and ownership of the Folies Bergere, and will immediately begin alterations to convert it into a regular theatre. An announcement will be made in a few days by Mr. Harris of the name to be given the new theatre, its opening date, and its initial attraction.

## GORDON VERSUS SHUBERT.

Judge Pendleton reserved decision last week in the suit brought in the Supreme Court by Kitty Gordon against Lee Shubert for $2,300. The actress alleges that the sum is due her from her engagement last year at the Winter Garden, according to which she was to play there under the Shubert management for ten weeks at $1,000 a week. There is still three weeks' salary due her, of which she has received only $300, she says. Mr. Shubert admitted the contract, but asked that it be laid aside on the ground that it called for Sunday performances contrary to State law, and was therefore illegal.

## FIGMAN STOCK CLOSES.

The Auditorium Stock Company in Los Angeles, Cal., closed after one week as the result of the suit threatened by the Morosco-Blackwood Company to restrain the organization from using Max Figman's plays. The Blackwood people represent the Belasco and Burbank interests in California. Max Figman and Lolita, his wife, were the stars, and were to use plays which Figman had written himself, but he no longer owns the rights. The Marriage of Kitty was the bill for the opening and only week. The company has disbanded.

## JOIN IMPERIAL BALLET.

Lydia Lopoukowa and Alexander Volinine, who recently left Gertrude Hoffman's company of Russian dancers, have been engaged by Max Rabinoff for the Imperial Russian Ballet, headed by Mikail Mordkin. F. Ray Comstock, of Comstock and Gest, managers of Miss Hoffman, has declared that legal proceedings will ensue if the dancers attempt to appear under any management but his own. The Ballet opens its season Oct. 9 in Hartford, Conn., in a series of "ocular operas," including music by Tschaikowsky, Adam, Delibes, Arensky, Gliuka, Glazounow and Rimski-Korsakow.

## FLORENCE BINDLEY.

A recent photograph of Florence Bindley is offered on this page. Miss Bindley has successfully starred for a number of seasons, scoring equally in musical and dramatic productions. As a vaudeville headliner she was an attractive feature for several years. She has been summering at her home in Borough Park.

## REFLECTIONS.

Hortense Nielsen and her company gave a benefit performance for the new Saratoga Hospital at Saratoga Springs, N. Y., in A Doll's House, Saturday evening, Sept. 23. Miss Nielsen, who has been summering at Saratoga Springs, gave the entire receipts, $902.50, for the new hospital. The cast was as follows: Nora Helmer, Hortense Nielsen; Torvald Helmer, L. D. Fallis; Dr. Rank, John E. Hines; Nils Krogstad, Herman Frenger; Mrs. Linden, Grace Knapp; Anna, Jane M. Grippen; Ellen, Evelyn Lehman.

Anthony E. Wills, author of The Lost Trail, who was taken down with hemorrhages of the lungs at Allentown, Pa., early in August, during the premiere of his play The Struggle, has sufficiently recovered to be moved to the Pocono Mountains, where he will remain for the Winter.

Lady Gregory, an active directress of the Irish Players, arrived on the *Cymric*, in Boston, last Thursday. Business engagements made it impossible for her to be present at the auspicious opening of the American tour of that organization at Liebler and Company's new Plymouth Theatre, Boston, on Sept. 23, but she will now remain with the company until its return to Dublin. A number of Lady Gregory's plays are included in the repertoire of the Irish Players and will be acted here.

Billie Burke is to appear in Paris in the Spring in a new play by Messrs. de Caillavet and de Flers, the authors of Love Watches. She will play the part of an American girl who speaks French as it is not spoken.

Twenty-five years ago Frederick Ward and Marie Wainwright, both of whom opened in another company of Everywoman in Buffalo last week, were playing Romeo and Juliet together at Booth's Theatre in New York.

Lillian Nordica has accepted an invitation to sing a stanza of "America" when President Taft breaks ground for the Panama Exposition in San Francisco on Oct. 14.

Captain Leslie T. Peacock had an attractive little play in one act in *Town Topics* of Sept. 14. It is called Lady Pat, and deals with the escapade of an Irish gentlewoman who ran away from home and adopted the stage in London. It was written several years ago, and was played by Captain Peacock's sister, Lady Gardner, and Captain Philip Scott, in private theatricals in India before the viceroy, and on various occasions in society circles in that country.

Emma Trentini, after her tour in Naughty Marietta, is to join Oscar Hammerstein's opera company in London.

Professor Thomas H. Dickinson, of the University of Wisconsin, has organized a semi-professional society in Milwaukee for the production of plays of high standard.

Pauline, who reached New York on Sept. 23, has spent a profitable and otherwise successful three weeks in Liverpool, Sheffield, and Tottenham, Eng. Business in America necessitated his rejecting a tempting offer for eight weeks. English papers spoke of his hypnotic acts with much enthusiasm.

In his gossip of the theatre, in the October *Munsey*, Matthew White, Jr., wonders whether David Belasco or William A. Brady will manage the new New Theatre. A number of other names has also been mentioned, among them that of William Gillette and that of Augustus Thomas, and general "wonder" will continue until the real manager is announced. Mr. White writes of George Edwardes's latest great success at the London Gaiety, Franz Lehar's The Count of Luxembourg, and notes its waltz up a staircase as the *piece de resistance*. "In Vienna," says Mr. White, "there were only eight steps, but in London there are twelve, and they are built on a curve, making the feat still more difficult. Klaw and Erlanger have the American rights; they hope to obtain the services of Lily Elsie, the English favorite for the part of Angele. I should not be surprised to see several steps added to the staircase when they bring out the piece at the New Amsterdam."

It is rumored that Mrs. Antonio de Navarro (Mary Anderson) will come to this country to be present at the opening of The Garden of Allah at the Century. She assisted Robert Hitchens in the dramatization of that book. The report of her coming has not been confirmed.

William Fennimore Merrill, of the University of Chicago, has been awarded the Macdowell Fellowship of $600, in Dramatic Composition for 1911-12, at Harvard. The prize composition was an unnamed three-act play dealing with cosmopolitan life. The fund was established by the Macdowell Club, of New York.

Charles Frohman has secured the American rights of The Marionettes, the adaptation made from the French by Gladys Unger, in which John Hare and Marie Lohr recently appeared in London. Miss Unger made the American version of Love Watches.

Logan Paul and his daughter, Edwina, have just returned from a trip through the South, with the Night Rider company. The company, which has closed, was managed by the Rex Amusement Company, of Syracuse.

Edith Taliaferro and the members of the Rebecca of Sunnybrook Farm Company left New York Friday for Chicago, where they opened their Autumn season at the Illinois Theatre Sunday evening. This company will play only the largest cities, going to London early in April to play a Spring engagement at Sir Charles Wyndham's Theatre.

FLORENCE BINDLEY

# PLAYS OF THE WEEK

## PLAYHOUSE—BOUGHT AND PAID FOR.

(*Continued from page 7*).

all the devices at her finger tips to get her results in comic, pathetic, and propagandic passages. Miss Nordstrom has never done anything better than her Fanny Blaine.

Two others contributed excellent bits: Allen Atwell as the Japanese valet, and Dorothy Davies as the French maid. Both of them were applauded by the enthusiastic audience which knew no bounds in its impartiality.

The first and the last settings were particularly good, and the second was entirely adequate although not the sort of room with a personality in it.

Mr. Broadhurst remarked after the third act that if the audience was pleased, he was more pleased. His skepticism, born of first night experiences, will doubtless be allayed by the undoubted success of Bought and Paid For.

## WINTER GARDEN—REVUE OF REVUES.

IN THE LIMELIGHT, a musical satire in seven scenes. Book by Edgar Smith, Leo Donnelly, and Jean Havez; lyrics by Harold Atteridge, Jean Havez, and Leo Donnelly; music by Louis A. Hirsch and Melville J. Gideon.

NEL GIAPPONE, a Japanese pantomime ballet in one act, by S. L. Bensusan, with music by Louis Ganne.

LES DEBUTS DE CHICINE, a comedietta in two scenes, with book by André Luguet and Guillardet, and music by Albert Chantrier.

Produced by the Shuberts on Sept. 27.

An almost interminable list of artists and artisans contributed their efforts to the Winter Garden production, which is the multifarious sort of thing that obscures itself in its own voluminousness. In the Limelight travesties Everywoman, Luna Park, Lina Cavalieri, Anthony Comstock, the Folies Bergere, Diamond Jim, and various other national institutions, but although the idea is good enough, no real satire is developed. Perhaps it would have been out of place at the Winter Garden.

Most of the comedy that really creates any desire to laugh is handed out by Kate Elinore, and anybody who knows that familiar person knows exactly the bizarre antics and the good-humored vulgarity which set the pace for In the Limelight. Others tried very hard to be funny, but succeeded only momentarily.

Of singers, there was no end; also there was no sensational success. Dorothy Jardon's voice, although under her control, is as hard as adamant and stirs no sympathy. Lydia Barry had two songs, "Twenty Years Ago," and "Pittsburg, Pa.," which pleased a clientele of the less critical. Maud Raymond and Harry Jolson's "The Minstrel Band" was a bit of rag-time that was sung much better than it deserved to be. Leeds and Le Mar, extra entertainers, interpolated some songs which one would not have been loath to part with, considering the length of the whole performance. The chorus, however, did its vocal duty with plenty of spirit and precision, showing intelligent direction. In quality of tone, the men far exceeded the women, as became evident in "Shooting Show Girls and French Chauffeurs."

The dancing was all of the energetic, whirligig kind, that not infrequently sacrifices grace to grotesquerie. The most effective dancers were the troupe from the Bal Tabarin, Paris, whose castanet number was in some details rather unusual.

In the Limelight did not lack for specialties, the funniest of which was Kate Elinore's visit to Madame Ratheleri's beauty parlor. This was credited to the fertile imagination of Lew Fields, and certainly recalled the barber shop scene in The Henpecks. The most startling specialty was the farewell salute from the deck of the U. S. S. New York, which showered the audience with red, white, and blue disks of tissue paper.

The more important roles were filled as follows:

| | |
|---|---|
| Colonel John Pastor | Harold Crane |
| Nobody | Georgio Majeroni |
| Miss Liberty | Lydia Barry |
| Anthony Comstalk | Clarence Harvey |
| Barker and Policeman | Ernest Hare |
| Lina Ratheleri | Dorothy Jardon |
| Diamond Sim Brodsky | James B. Carson |
| Melissa | Kate Elinore |
| Mirandy | Maud Raymond |
| Henry Clay | Harry Jolson |
| Mister Harried | Raymond Bloomer |
| Jessie Lewsky | Sam Williams |
| Rockyfeller | Harry Sulkin |
| Sam Bilfkins | Edward De Noyer |
| Mrs. Bilfkins | Maud Raymond |
| Announcer | Leo Donnelly |
| The Inebriate | Harry Leeds |
| Usher | Trixie Le Mar |

As far as its story is concerned, the Japanese pantomime was rather feeble. A Japanese nobleman, summoned by a forged letter, returned to find his wife entertaining her lover, both of whom he slew. The work of Mlle. Rasch, Mlle. Rayo, and the ballet, however, was always pretty and frequently beautiful. Its aesthetic satisfaction was most materially assisted by the scenery and the costumes, which combined simplicity of line with harmonious contrasts of color. The accompanying music never meant very much, but at the same time never offended in anything other than its mediocrity. The cast follows:

| | |
|---|---|
| Wife | Dorothy Jardon |
| Husband | Georgio Majerone |
| Lover | Joseph Smith |
| Servant | Ernest Hare |

Of course, Gaby Deslys constituted the chief attraction for the curious minded, and she evidently realised it. As soon as public curiosity concerning her has been satiated, however, there is nothing further to attract the patrons of art to see Gabys Deslys, because her past is the most striking accomplishment which she boasts. Pretty she certainly is, and lovely her gowns undeniably are, but we don't have to go to Europe to find plenty of other women who can sing and dance far better than she in her most inspired moments. Mlle. Deslys was assisted by M. Vermandele, Edgard Chatel, Harold Crane, and Doris Cameron, in a most inconsequential sketch called Les Debuts de Chicine, which consists merely of the attentions of three suitors and her businesslike proposition to marry the first one who brings her a contract to appear on the stage. This honor, such as it is, fell to Harold Crane.

When it comes to a choice between Gaby Deslys and Frank Tinney, Mademoiselle has no chance at all. Mr. Tinney was the real hit of the evening, in his humorous monologue. His sincerity and frankness are convincing, his manners most ingratiating, and his resourcefulness unlimited in his particular field. The monologue doesn't amount to anything when it is finished, but it is done so cleverly that nobody cares. Quite unconsciously, and therefore all the more effectively, Mr. Tinney created a real character, the delightful sort of person who makes friends with everybody simply because it is his nature to do so. His monologue is in spirit a striking example of American humor, and there is not a more truly amusing number on the Winter Garden programme.

## DALY'S—NEXT.

Comedy in three acts, by Rida Johnson Young. Produced on Sept. 30, by S. S. and Lee Shubert (Inc.).

| | |
|---|---|
| Jack Warner | Julius McVicker |
| "Up-to-Date" Prendergast | Harry Conor |
| Barney Barnes | Harry D. Crosby |
| Swat Rogers | Bert Walter |
| Sam Small | Howard Morgan |
| Big Regan | Frank T. Charlton |
| Long Jim | Wallace Owen |
| Jake Wells | Albert Perry |
| Larry White | Albert Alphonse |
| Mulligan | Hevlyn Benson |
| Bill Dawson | John Woodward |
| Brick Oldham | Jack Devereaux |
| Phyllis Oldham | Antoinette Walker |
| Sage Brush Kate | Warda Howard |
| Sophie Brush | Helen Lowell |

Nothing about Next will distract the attention of the world from the Turco-Italian complications—which is rather unfortunate, since there are some very estimable people connected with the play.

The plot, though ingenious, is not attractive, even for farce. A lady barber, having learned her trade by a correspondence course, arrived in a forlorn mining camp with her parrot and other appurtenances after an exchange of letters with Up-to-Date Prendergast. She made herself so indispensable to her employer before he could pack her off, that he finally married her. Meantime, her field of activity had included the chaperonage of a girl who had fallen in love with a professional gambler, and the quasi reformation of a bad man who sought revenge upon the aforesaid gambler by representing him as a thief. The barber, known as "Soapy" Brush, extorted a confession from the malicious Jake Wells at the point of a pistol, and by the same persuasive argument rescued Jack Warner from his captors. After the camp had been deserted by the whole population who went to pursue a gold strike a hundred miles away, she reaped the benefit of her deed by becoming a partner of Jack Warner, who had discovered the bed of Lost River while digging a tunnel into the cellar of the barber shop.

The whole thing is devised with an eye to the bizarre effects to be obtained from such a fantastic story, but laughable as the situations not infrequently are, candor compels one to admit that, on the whole, Next was hardly worth doing. It consists of farce, pathos, melodrama, near-tragedy, sentiment, and inconsistency.

The fun of the performance naturally radiates from Sophie Brush, or more accurately from Helen Lowell, who plays the role in the ludicrous fashion of her popular Miss Hazy. Sophie's willingness to take "p-rairie" life as she found it, her extraordinary sartorial creations (also the result of a correspondence course), her characteristic mannerisms—all help towards the general mirth, for Miss Lowell's experience in eccentric parts has given her a great deal of resource.

Harry Conor, who is being featured with Miss Lowell, is not cast in a role best fitted to exploit his individual talents; consequently Up-to-Date Prendergast, though frequently amusing, does not become an impressive figure.

In fact, nobody else does anything memorable. Antoinette Walker is refreshingly pretty, Julius McVicker is competent, Warda Howard makes her part sufficiently disagreeable, Albert Perry presents the ordinary stage villain, and the others do inconsequential things in an inconsequential way.

The scenery is not notably good, and the lighting is notably bad.

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## IRVING PLACE—DER DOPPELMENSCH.

Farce in three acts by Wilhelm Jacoby and Arthur Lippschitz. Produced by Gustav Amberg, Sept. 30.

| | |
|---|---|
| Emanuel Plittersdorf | Henry Bender |
| Leokadia | Georgine Neuendorff |
| Clementina | Annie Foerster |
| Elly | Lotte Diener |
| Otto Degenhardt | Otto Ottbert |
| Aurelia Cabisius | Lina Haenssler |
| Willy | Ernst Robert |
| Bruno Heyderich | Erich Ehrhardt-Platen |
| Frieda Grätke | Marianne Hertzka |
| Saudory | Emil Berla |
| Schimmler | Clemens Bauer |
| Josef | Louis Praetorius |
| Kalicke | Christian Rub |

Gustav Amberg again came to his own Saturday last, when he assumed the management of the Irving Place Theatre. To fittingly mark the occasion, he introduced as his first star, Henry Bender, a popular player of the Metropole Theatre, Berlin. A crowded house greeted the genial manager and welcomed the Berlin importation.

Der Doppelmensch (The Dual Personality) which ran several hundred nights in the capital of the Fatherland was selected as the initial offering. Louis Mann tried an English adaptation of it a season ago. In its original form it answered its purpose admirably, as the audience was convulsed with laughter throughout the development of the story. A roaring farce, it scintillates with trite jests, its situations are immensely funny, and its action never halty; star and plays scoring instantaneously.

Emanuel Plittersdorf, reformer and leader of an early closing agitation, finds himself unexpectedly the owner of a notorious and well-paying dancing hall, bequeathed to him by his step-brother, who has died suddenly. It is conditioned that the new owner show himself nightly at his new property, and lead the dances on two special occasions each month. His natural repugnance of these institutions prompts him to decline the legacy, but the small pittance he earns has caused many family quarrels and he finally accepts when he learns that half a million marks is the estimated value of the bequest.

In the disguise of a tramp he sets out to fulfill his contract, and is discovered leaving the house by his wife, Leokadia, and his nephew, Willy, a student of the occult. Complications beset him thick and fast and returning with the hall's profits of the night he is suspected of burglary by his family; Willy advancing the theory that his uncle is a man of a dual nature. It takes the better part of an act and a half to explain matters, during which the fun runs riot, and eventually the atmosphere is clarified to the satisfaction of all by the announcement of the executor of the will, Bruno Heyderich, that he has disposed of the dive for its new owner, receiving 600,000 marks.

Henry Bender is an energetic and strenuous comedian. His methods are not unlike some of our farceurs of a few years ago, and he is given to wild gesticulations and his performance at times borders strongly towards horse-play. He pleased, however, and pleased immensely.

Delightful and refreshing was the chic and naivete of Marianna Hertzka, also a newcomer to these shores. Her Frieda was a splendidly acted role. Erich Ehrhardt-Platen played the attorney capitally and with easy grace. Emil Berla appeared to advantage as Sandory, and played in the same tempo as Mr. Bender. The other characters were sufficiently well acted not to mar the generally efficiency of the

production. Der Doppelmensch will be continued throughout the current week.

## THIRTY-NINTH ST.—GREEN STOCKINGS.

Comedy in three acts, by A. E. W. Mason. Produced on Oct. 2 by Liebler and Company.

Colonel J. N. Smith, D.S.O. ..... H. Reeves Smith
William Faraday, J.P. ..... Stanley Dark
Admiral Grice, R.N. ..... Arthur Lawrence
Honorable Robert Tarver ..... Ivo Dawson
James Raleigh ..... Wallace Widdecombe
Henry Steele ..... Henry Hull
Martin ..... Halbert Brown
Celia Faraday ..... Margaret Anglin
Evelyn Trenchard ..... Mrs. Ruth Holt Boucicault
Madge Rockingham ..... Helen Langford
Phyllis Faraday ..... Gertrude Hitz
Mrs. Chisholm Faraday ..... Maude Granger

Margaret Anglin was welcomed back to Broadway in a comedy which, although in no sense epoch making, will give her an excuse for a considerable sojourn in the city. Green Stockings is of light weight—almost diaphanous at times—and the texture is none too well woven. Still, the pattern is pleasing, for the play conforms to every demand of good taste. Without resembling the story of Mrs. Bumstead-Leigh in the slightest, it calls Mrs. Fiske's comedy to mind, because it belongs in precisely the same class.

Green stockings were the badge of spinsterhood worn by an elder—and presumably unhappier—sister at the marriage of any younger sister preceding her own nuptials. This custom was decreed by local Gaelic traditions. Celia Faraday, doomed for the third time to the ignominy of verdant hosiery, rebelled against the patronizing attitude of solicitous friends and relatives so far as to invent a fiance for herself, one Colonel John Smith, who, she averred, had been ordered to Somaliland. After allowing herself the luxury of an eight months' betrothal, she killed off the inoffensive colonel. The martyr, however, refused to stay dead, for it happened that a Colonel John Smith actually existed, who had received a love letter which Celia had written and which she thought she had destroyed. Representing himself as a friend of the deceased, the hero brought her a dying message from the unfortunate man, and, of course, fell deeply in love with the imaginative Celia. Finding that he had been amusing himself at her expense, Celia was on the point of retreating in shame when he proposed and, after refusing him point blank, she changed her feminine mind.

Obviously the whole plot has been loaded upon the long arm of coincidence, shortened as much as the name of the hero permits. More than that, however, Colonel Smith adapts himself with amazing intuitiveness to the yarn whose details he never could have reckoned out from the data on hand. Aside from Celia, her aunt, and the colonel, not an atom of human individuality resides in any of the characters, and in the cases of the aunt and the colonel the individuality is due almost entirely to those who played them. The articulation of scenes frequently betrays what looks more like the amateur's than the master's craft. The dash of politics is decidedly uninteresting, and one good scene—the aunt's hysterics—is prolonged beyond advisable limits. Yet, after all these subtractions, there remains a substantial residue of fun.

Margaret Anglin is more than an intelligent actress. Her performance is touched by the instinct which marks the higher class, and her instinct includes the comic, as well as the serious, for which she has hitherto been known. Not only did she play with a great deal of light and shade, but at the same time she created a personality for her heroine. To be sure, Celia was inherently a very feminine person, although not all feminine persons involve themselves in such scrapes; but beyond that, Miss Anglin's impersonation possessed a definiteness that the actress contributed. Doubtless her most unique passage was the long monologue which closed the first act.

A more delightful portrayal one would not ask than Colonel Smith, played by H. Reeves Smith. The quiet humor, expressed in by-play or in facial expression, richly deserved the favor bestowed upon it by an appreciative audience. Humanly speaking, the colonel was an impossible man, but Mr. Smith really made one forget it for the time.

Maude Granger's eccentric comedy almost threw some of her more appreciative spectators into convulsions, and certainly she contrived to be very funny. A tipsy scene is always good for an uproar if done with any spirit, and Miss Granger's ingenuity was well expended in the last act. Even before that, however, she had made her hit.

The rest of the performers belong in the also-ran club. It is pleasant to record, however, that two of the younger members, Gertrude Hitz and Henry Hull, have attractive stage presences, which with experience ought to bring them into favorable notice. Ivo Dawson in his usual sort of role, for which managers apparently think him peculiarly fitted, has an insufferable habit of striking what appeals to him as a comic attitude after a humorous line, and of waiting for the obliging audience to guffaw. Such overt consciousness of one's wit would spoil the funniest joke ever penned by man or angels.

The stage settings were charming, although the architecture of a house that permitted doors and windows to alternate as bewilderingly as in the morning room would be worth studying. The gowns and wraps also deserved a word of admiring comment. Some of them were evidently designed with an eye to their effect in their scenic environment.

Although Green Stockings can make little pretense to being a commentary upon civilization as it exists, the comedy is wholesome, the acting is tasteful, and the production is entertaining.

## BLANCHE RING'S PREMIERE.

Blanche Ring opened her season at the Grand Opera House, Wilkes-Barre, Pa., on Monday night, in a new musical comedy, The Wall Street Girl. The story of The Wall Street Girl is more consistent than is generally the case with musical comedies and the authors, Margaret Mayo and Edgar Selwyn, have devised some clever situations and plenty of brisk comedy.

Miss Ring plays the part of Jemima Greene, daughter of a Wall Street broker. Her father, disappointed in not having a son, brings "Jimmy" up as he would a boy. She looks after his business affairs and finally takes a "flyer" in a Nevada gold mine. How the mine turns out big and saves her father from failure is cleverly told. "Jimmy" falls in love with her mine-owning partner, throws aside her early training, and assumes a domestic career.

Hapgood Burt has furnished some catchy lyrics and Karl Hoschna, composer of Madame Sherry, has contributed tuneful music. Miss Ring has some excellent songs and "Deedle-Dum-Dee" promises to be a worthy successor to "Yip-I-Addy." The supporting company includes: Harry Gilfoil, Charles Winninger, William P. Carleton, Clarence Oliver, Paul Porter, Cyril Ring, Charles Silver, Jack Wellekens, Maude Knowlton, Florence Shirley, Wellington Cross, Lois Josephine, Helene French, Kathryn Sainpolis, Gladys Breston, Catharine Hurst, Ivy Paget, Hermine Brown.

## NEW SEATTLE THEATRE.

Frohman, Klaw and Erlanger opened their new theatre, the Metropolitan, at Seattle, Wash., on Monday, with Richard Carle in Jumping Jupiter. Formal opening exercises were held, with J. F. Douglas as master of ceremonies. Mayor Dilling accepted the playhouse in behalf of the city, and short speeches were made by J. J. Higgins, chairman of the Board of Regents of the University of Washington, and by Marc Klaw, of Klaw and Erlanger. The theatre is one of the handsomest playhouses west of Chicago and represents an investment of $500,000. George J. McKenzie is the local manager.

## MILTON NOBLES IN A NEW ACT.

Milton Nobles presented his new act, Why Walker Rebelled, at the Olympic Theatre on Oct. 1. In the opinion of many present, Mr. Nobles has in the sketch his most valuable vaudeville property. Why Walker Rebelled was suggested by Peter G. Piatti, who furnished the scenario for Mr. Nobles. It will shortly be produced on Broadway.

## OCEAN TRAVELERS.

William H. Crane arrived Friday on the *Adriatic*. He has a new play by Martha Morton.

Edward Knoblauch, author of The Faun and Kismet, will sail on the *Lusitania* this week for New York.

Pasquale Amato, baritone with the Metropolitan Opera Company, arrived last Tuesday on the *Kaiser Wilhelm II*. Andreas Dippel, director of the Chicago opera, and Professor Stengel, husband of Mme. Sembrich, were on the same boat.

Marie Cavan, prima donna soprano of the Philadelphia-Chicago Opera Company, sailed from Cherbourg on the *Amerika* on Sept. 29, and will arrive in New York Oct. 7

On board the *Saxonia*, from Liverpool, which will arrive on Sunday, is Harry Lauder, the Scotch comedian, coming for another American tour, and on board the *New York*, from Southampton, due on Saturday, are four Russian operatic singers and the Imperial Russian Balalaika Orchestra, with its leader, Mr. W. W. Andreef. The singers are Madame Liubox Orlova, soprano; Madame Olga Sctiabina, mezzo soprano; Nikolai Vasiliev, tenor, and Ivan Tonashewitch, basso. They will appear with the orchestra at its first concert at Carnegie Hall on Oct. 23.

Mrs. Louis Anspacher, who was Katherine Kidder, the actress, returned from Europe Saturday in *La Savoie*, accompanied by her husband. Mrs. Anspacher said she has made no plans to return to the stage. She will accompany her husband on his lecture tour of the West, where he will speak on educational subjects.

Aboard the steamship *Savoie*, of the French Line, from Havre, was the Russian Princess, Elisabeth Baratoff, whose family, sixty years ago, ruled over the Province of Tiflis, Russia. The Princess is a singer of the old folk lore songs of Russia.

Albert J. Sire returned to New York on the *Mauretania*, which sailed on Sept. 23 from Liverpool.

## GOSSIP OF THE TOWN.

Francis Wilson is soon to appear in The Magic Ring.

McKee Rankin and Mrs. Rankin (Kitty Blanchard) will return to the stage under their old title of Mr. and Mrs McKee Rankin, in November, in a play called Peace on Earth, by E. Lawsche.

Ben Greet has charge of the rehearsals of the company that will appear with Madame Simone in The Thief at Daly's Theatre, Oct. 16.

Letters from veterans and students of the Civil War inquiring about the production of Gertrude Elliott's new play, Rebellion, which opened at Maxine Elliott's Theatre last night, indicate that the title of this latest offering by Joseph Medill Patterson is being misapprehended. Recently Liebler and Company, the producers of the play, were interviewed by an officer of a local Grand Army Post in the expectation of arranging a benefit performance, but when he learned that Rebellion depicted a spiritual revolt and not a military conflict, he thought another play might be more suitable.

Klaw and Erlanger will open the Garrick Theatre on Wednesday evening, Oct. 11, with George Beban in his own play, The Sign of the Rose. This attraction was used by Messrs. Klaw and Erlanger for the opening of their new Atlanta Theatre. Associated with Mr. Beban in his play are Marie Pavey, George Probert, Franklin Ritchie, Carl Anthony, Retha Banks, and Edna May Howell.

Frederic Thompson will put in rehearsal this week a play named Graft, which deals with political conditions. It was written by William Brown Meloney, a magazine writer, who for several years was a newspaper man and for more than a year Mayor Gaynor's executive secretary.

Fritzi Scheff will appear in the Herald Square Theatre on Tuesday night of next week in her new comic opera, The Duchess, under the management of the Messrs. Shubert. The music is by Victor Herbert and the book by Joseph Herbert and Harry B. Smith.

Overtaxed and worried from the study of a new part in a drama in which she was soon to appear, Lavinia Welsh, an actress, twenty-five years old, wandered from her apartments, West Forty-third Street Sunday. Mrs. E. Boty, who conducts the place as a rooming house, reported the girl's disappearance to the police in the West Forty-seventh Street station. Policeman Speckenbach found the girl several hours later at Ninth Avenue and Forty-second Street. She was taken to Bellevue Hospital for observation.

Victor Herbert, the composer, was in an automobile accident Saturday evening at Broadway and 38th Street, when his machine, driven by his chauffeur, Frank Savarese, was run into by a delivery wagon. The Herbert machine was damaged to the extent of $200, but no one was injured.

The all-Scotch company that will present the comedy Bunty Pulls the String will open under the management of the Shuberts at the Comedy Theatre on Oct. 9.

Josef Stein, former director of the German Irving Place Theatre, has leased the Berkeley Theatre for an indefinite period, beginning on Oct. 20. Mr. Stein conducted large companies in Germany last year. He will now produce German plays at the Berkeley, both reproductions of plays running in Germany and original farces, comedies and comic operas.

George L. Marion, the theatrical manager whose death sentence for the murder of his wife was commuted to life imprisonment by the Pennsylvania State Board of Pardons, was placed in the Eastern Penitentiary at Philadelphia last Friday.

The Poor Rich will be the name of the new play which Paul Wilstach has written for Tim Murphy. The play will be given occasionally on a Southern tour by Mr. Murphy prior to devoting all his time to it after Thanksgiving.

The University of Pennsylvania has just instituted a course in play-writing.

Walker Whiteside is rehearsing The Magic Melody, and will soon open in it on the road.

## THAT PROFESSIONAL MATINEE.

There has been such a rush of actors and actresses to secure seats for the special professional performance of Bought and Paid For at William A. Brady's Playhouse next Sunday night that the manager has decided to issue tickets solely to those who apply in writing. It is apparent that if some such rule were not adopted the theatre would not be large enough to hold more than a small percentage of the persons requesting admission. To the novelty of a Sunday performance is added the fact that the city on that day of the week has a great number of resting players who could not see Bought and Paid For at another time, and it is desired to restrict the entertainment as far as possible to them. Not a ticket will be sold or an outsider admitted. The function is to be exclusively theatrical.

## PENCILED PATTER

ROSIE GREEN

Rosie Green, who is appearing in vaudeville with Joe Keno under the team name of Keno and Green, first achieved prominence as a member of one of George Cohan's Companies and afterwards as one of the features of Ziegfeld's Follies. At present the act she is half of is playing on the Poli Circuit.

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Our column has been playing "hookey" for several weeks, Eh? No, we didn't think you did, but we just mention it as a matter of course.

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We have been "vaudevilling" since you met us here. Oh, yes—acting right out on the stage. We played some large towns, including Waterloo—beg pardon—Waterbury, Conn. Did you ever play Waterbury? You did! Well, then, we can speak in confidence. It's a lovely place—to keep away from. The only thing good about the town is Manager Whittiker of Jacques's Theatre. He wasn't born in the town. He's just serving a sentence there for sins he committed in his youth. If it wasn't for him it's doubtful if any of the acts would leave the town alive. They'd die of a broken heart. He cheers them up by telling them that all the acts died the week before, also "some" town and the newspaper critics—ah! they are the smart little fellows. One of them is a court stenographer. He writes the shows up for a half pass each week. He admits he knows all about the show business because he came to New York once and went to the Hippodrome. He writes for a morning paper there, but the big Scream is on one of the evening papers. He is the "Big Noise." He reviewed our act and was real rough with "Yours Truly," remarking in part that a man in the audience who spoke "louder than a whisper peeved the song writer" (meaning us). That's a laugh, isn't it? We get more money for a set of lyrics that it takes ten minutes to write, than this youngster gets a year on the "joke book" he writes for. He mentioned the fact that a comedian on the bill "tried hard to share honors with Richard Carle," because the comedian wore a high hat and did an eccentric dance. Don't miss reading the reviews of the shows if you play Waterbury. They are a sure laugh, because the lads who wrote them really take themselves seriously.

—

ITALIAN-TURKO WAR NEWS:

It is rumored that Tony Pearl, Lyons and Yosco, Dan Maley, George Beban, Harry Ellis, Clark and Verdi, Caruso, and Sullivan, the Putnam Building barber, are now laying plans to capture the Turkish Baths on Forty-second Street.

—

Abdul Kader, the Turkish artist, and his three wives have been canceled on the Poli time.

P. Alonzo may take charge of a regiment of Italian dialect singers who are are now organizing to fight the Turks.

Counterfeit spaghetti is now being sold in the Broadway table d'hote restaurants, on account of the Turkish blockade.

—

A lot of acts have been doing new stuff since the old timers' weeks were started. (Wonder why?)

—

Food, vaudeville and chorus girls don't go together and William Harris and Tessie Laskey are out anywhere from $100,000—to $300,000—according to which paper you read.

—

It's funny the king didn't come over with Gaby, the newspapers had the interviews with him all written and ready for the press.

—

Gaby is the whole show—some of the critics said. Well, for the salary she is supposed to be getting, she ought to be something.

Adele Oswald (Mrs. J. J. Collins) has left the hospital in Milwaukee, where she was confined for the past two weeks and will probably be in New York next week.

—

May Yohe and Jack McAuliffe are to be married—Cupid is one fellow that can always "come back," it seems.

—

Where, oh where is J. C. Nugent
And his "Golden Circle" dope?
Major Doyle, oh how we miss you!
We thought you the "Actor's Hope."

Billy Gould and your brave hundred,
Who had fired just one gun,
And Wolfe Gilbert with his awnsers,—
Don't tell us, they are done.

Harry Mountford—has he finished?
Who will knock the U. B. O.
And those half-page advertisements:
Some one's going to miss that dough.

Life is tough you must admit it;
It gets tougher day by day;
Soon as we get some amusement
Cruel fate takes it right away.

—

Georgie Cohan is there with a new flag song, and the people who have emigrated here since he played in The Yankee Prince, will now find out that the colors of our country are Red, White and Blue.

—

Get your Winter overcoat out—and be careful if you play Waterbury, Conn.

THOMAS J. GRAY.

## BEULAH POYNTER IN A NEW PLAY.

Burt and Nicolai have secured for their star, Beulah Poynter, a new play, The Call of the Cricket, written by Edward Peple, author of The Prince Chap and The Littlest Rebel. The production was staged under the personal direction of Edgar MacGregor. Miss Poynter has one of the best acting parts she has ever essayed, it is said, and one that brings out to the full her charming personality. She is supported by a company including Irving Cummings, Sylvia Starr, Bertha Julian, Laurette Allen, Sam Burton, Henry Gsell, Charles Mather, and Edwin Dale. Harry J. Jackson remains as acting manager and G. D. Johnstone is advance representative.

## THREE ARTS IN CHICAGO.

The movement for the establishment of a number of clubs for professional women in the musical and dramatic centers of the United States, is now centered in Chicago. Jane Hall, the president of the Three Arts Club of New York, and prime mover in the plan for the establishment of similar clubs in other cities, will be in that city this month, while Mrs. Fiske is to appear there shortly, and is to take an active part. Grace Griswold, who is now appearing in Over Night, in Chicago, began this movement last year when she appeared in Seven Days, and is at the present time devoting much time to perfecting the plans for the new organization. When Chicago has been properly cared for the other important cities will receive attention.

## ORCHESTRA SEATS RAISED.

David Belasco has decided to raise the price of orchestra seats from $2.00 to $2.50 on Saturday nights, at the Belasco and Republic Theatres. With the exception of the New Theatre last year, these are the only theatrical houses to charge the extra fifty cents for the orchestra chairs. It is said that the move is to do away with the theatre-ticket speculators. So far as could be learned, none of the other Broadway managers will adopt this course.

## HOSPITAL BENEFIT IN BROOKLYN.

The committee in charge of the annual theatrical performances for the benefit of the Brooklyn German Hospital, has selected Mother, Jules Eckert Goodman's comedy. Contracts for the presentation of this successful play have been signed by Manager Charles S. Breed, of the Majestic, and Frederick E. Hietmann, president of the German Hospital Aid Society. The benefit will be given on Monday, Tuesday, Wednesday and Thursday evenings, Oct. 30 and 31, and Nov. 1 and 2.

## THOMAS ORCHESTRA COMING.

Plans have just been completed that will permit the Theodore Thomas Orchestra of Chicago to be heard here on the afternoon of Wednesday, Dec. 13. The first appearance of this organization in New York in thirteen years will introduce Conductor Frederick Stock to music lovers here.

## SHARES AT AUCTION.

Three hundred and ninety-five shares of stock of the Albany and Troy Amusement Company were sold at auction in Albany last week, for $17,000, to Henry C. Stearns, a lawyer, who represented some of the stockholders. The only other bidder was Frank Crannell, one of the stockholders of the corporation.

## CHARLES DICKENS'S SON HERE.

Alfred Tennyson Dickens, son of Charles Dickens and godson to Alfred Tennyson, arrived in America last Friday on the *Cymric*. He is here on a lecture course.

## AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The fifty-fifth consecutive week of the Academy of Music Stock company began last Monday with Bronson Howard's The Banker's Daughter as the offering. The cast was as follows: John Strebelow, Theodore Friebus; Lawrence Westbrook, Richard Soroghan; Mr. Babbage, Jack Bennett; George Washington Phipps, Harry Huguenot; Count De Carojac, John T. Dwyer; Harold Rutledge, Julian Noa; M. de Moutvillais, Frank De Camp; Doctor Watson, John Davies; Mr. Browne, William H. Evarts; Lillian Westbrook, Priscilla Knowles; Florence St. Vincent, Angela McCaull; Mrs. Holcomb, Kate Blancke; Lizette, Florence Short; Natalie, little Pearl Docey; footman, Paul Johnson. La Tosca is being presented this week.

BROADWAY.—The premiere of The Never Homes will come to-morrow night. The piece was postponed from last Saturday on account of changes in the cast.

CENTURY.—The Blue Bird closed Saturday night, and the house will be dark until the production of The Garden of Allah.

GRAND OPERA HOUSE.—Blanche Bates returned to town Monday night in Nobody's Widow at the Grand Opera House. The cast: Bruce McRae, Adelaide Prince, Rex McDougall, Edith Campbell, Grace Elliott, Minor S. Watson, Westropp Saunders and Manis Gross.

GAIETY.—Excuse Me closes Saturday night after 226 performances to make way for The Million, due Oct. 9.

LYCEUM.—The Arab is playing its last week at the Lyceum, preparatory to the occupancy of the house on Monday by Billie Burke in The Runaway.

LYRIC.—Everywoman brought a run of 180 performances to a close Saturday night. Henry Kolker opens in The Great Name to-night. In the cast are Russ Whytal, Sam Edwards, Lizzie Hudson Collier, Edward Langford, Arthur Hoyt, and Ruth Chatterton.

MANHATTAN OPERA HOUSE.—The Chocolate Soldier is at the Manhattan for a week. Harry Lauder opens on the eighth.

MAXINE ELLIOTT'S.—Henrietta Crosman closed Saturday in The Real Thing. Last evening Gertrude Elliott opened at her sister's theatre in Joseph M. Hatterson's Rebellion. This is her first appearance in New York as a lone star. In 1906 she appeared as co-star with her husband, Forbes Robertson, in Shaw's Caesar and Cleopatra. Last year she starred on the road in The Dawn of a To-Morrow. Her supporting company introduces A. Scotty Gatty, an English leading man, new to New York, and also includes Fuller Mellish, George Farren, George le Guere, James E. Wilson and Eva Vincent.

METROPOLIS.—Last week was the occasion of the return of Phillip Leigh to the Cecil Spooner Stock Company at the Metropolis. He played the title role of Chimmie Fadden, and was forced to respond to the generous applause with a curtain speech. His work was splendid, as was Miss Spooner's, Mr. Lang's and Miss Villiers's. The complete cast: Paul, Rowden Hall; Burton, Hal Clarendon; Chimmie Fadden, Phillip Leigh; Moxie, Howard Lang; Mr. Van Cortland (Whiskers) Richard Purdon; Larry, Harry Fisher; Kelly, L. J. Fuller; Kramer, J. J. Flanagan; New York Cop, Albert Gardner; Goldstein, Thomas O'Neil; Perkins, J. J. Flanagan; Detective, L. J. Fuller; Kramer's Boy, Michael Tully; Country Cop, Thomas O'Neil; Miss Fanny Van Cortland, Ricca Scott; Maggie, Gertrule Maitland; Mrs. Murphy, Retta Villers; Mrs. Fadden, Violet Holiday; A Bowery Girl, Loretta King; Lizzie, Marie Kavanough; Betty, Lillie Warren; Kitty, Vera Presnall; Jenny, Daisy Le-Roy; The Duchesse (Hortense) Cecil Spooner. The Lion and the Mouse is this week's offering.

PROSPECT.—Stock Company in The Three of Us played last week. The bill for the current week is Leah Kleschna.

THIRTY-NINTH STREET.—John Mason terminated a run of 288 performances of As a Man Thinks, Saturday Night.

WEST END.—Pomander Walk was the bill at the West End last week and the acting of Reginald Dance, Edgar Kent, George Giddens, Lennox Pawle and Leonard Craske, was well appreciated by the audience that greeted this production. Cynthia Brooke and Dorothy Parker were excellent and Marie Burke was very good in the part for which she was cast. The play was well received and many curtain calls were the rule. This week, John Mason in As a Man Thinks. Assisting Mr. Mason in this production are Vincent Serrano, John Flood, Walter Hale, George Gaston, Chrystal Herne, Eleanor Moretti, Charlotte Ives and others.

## MUSIC NOTES.

The Seattle Symphony orchestra has decided to give no concerts during the present season, because of their failure to secure a conductor. The salaries demanded by the applicants were prohibitive, according to the orchestra business manager; those who have been considered were Arnold Volpe, Ossip Gabrilowitsch, Modest Oltschuler, Sam Franko and Elliott Schenck. There will be, however, a series of subscription concerts under the old concert-meister, John M. Spagur.

The Theodore Thomas Orchestra, Mr. Frederick Stock, conductor, will give a concert in Carnegie Hall the afternoon of Dec. 13. It is thirteen years since the Thomas Orchestra has been heard in the East and this will be Mr. Stock's introduction to the New York musical public.

Madame Sembrich has decided not to visit America this season, but will devote the year to an extended concert tour of Russia. Her next visit here, according to announcement, will be in the Fall of 1912. Her concert tour will begin in Berlin on Nov. 2, after which she will sing in St. Petersburg, Warsaw, Moscow, Odessa, and other Russian cities.

## CURRENT AMUSEMENTS.

*Week ending Oct. 7.*

ACADEMY OF MUSIC—Stock co. in La Tosca—12 times.
ALHAMBRA—Vaudeville.
ASTOR—What the Doctor Ordered—3d week—13 to 20 times.
BELASCO—The Concert—275 times, plus 21 to 28 times.
BIJOU—Closed Sept. 30.
BROADWAY—Commencing Oct. 5—The Never Homes.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—3d week—17 to 24 times.
CENTURY—Closed Sept. 30.
COLONIAL—Vaudeville.
COLUMBIA—Golden Crook Burlesquers.
COMEDY—Speed—4th week—26 to 33 times.
CRITERION—Passers-By—4th week—21 to 28 times.
DALY'S—Next!—1st week—3 to 10 times.
EMPIRE—John Drew in A Single Man—5th week—32 to 39 times.
FAMILY—Stock co. in A Little Outcast.
FOLIES BERGERE—Closed Sept. 30.
GAIETY—Excuse Me—161 times, plus 58 to 65 times.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—2d week—9 to 16 times.
GLOBE—Douglas Fairbanks in A Gentleman of Leisure—23 times—4th week—22 to 29 times.
GRAND OPERA HOUSE—Blanche Bates in Nobody's Widow—219 times, plus 8 times.
HARRIS—Rose Stahl in Maggie Pepper—6th week—38 to 45 times.
HERALD SQUARE—Kinemacolor Pictures.
HIPPODROME—Around the World—5th week.
HUDSON—Frank McIntyre in Snobs—5th week—33 to 40 times.
HURTIG AND SEAMON'S—Big Gaiety.
IRVING PLACE—Henry Bender in Der Doppelmensch—2 to 9 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—6th week—37 to 43 times.
LIBERTY—Julian Eltinge in The Fascinating Widow—4th week—25 to 32 times.
LYCEUM—The Arab—3d week—14 to 21 times.
LYRIC—Commencing Oct. 4—Henry Kolker in The Great Name.
MANHATTAN OPERA HOUSE—The Chocolate Soldier—307 times, plus 8 times.
MAXINE ELLIOTT'S—Commencing Oct. 3—Gertrude Elliott in Rebellion.
METROPOLIS—Cecil Spooner Stock co. in The Lion and the Mouse—719 times, plus 10 times.
MINER'S BOWERY—Big Review Burlesquers.
MINER'S BRONX—Tiger Lilies Burlesquers.
MINER'S EIGHTH AVENUE—Miss New York, Jr.
MURRAY HILL—Majestic Burlesquers.
NEW AMSTERDAM—The Pink Lady—30th week—235 to 242 times.
OLYMPIC—Girls From Happyland Burlesquers.
PLAYHOUSE—Bought and Paid For—2d week—8 to 15 times.
PROSPECT—Stock co. in Leah Kleschna—190 times, plus 10 times.
REPUBLIC—The Woman—3d week—16 to 23 times.
THIRTY-NINTH STREET—Margaret Anglin in Green Stockings—1st week—1 to 8 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—3d week—17 to 24 times.
WEBER'S—Edmund Breese in A Man of Honor—4th week—21 to 28 times.
WEST END—John Mason in As a Man Thinks—188 times, plus 8 times.
WINTER GARDEN—Gaby Deslys and Musical Revue—2d week.

JAY BENTON, AERONAUT

# REFLECTIONS

E. C. Atkinson, a negro, in Salem, Ore., has sued F. L. Waters, proprietor of the Grand Opera House in that city, for $5,000 for refusing him admittance to the theatre after he had bought tickets for himself and family.

W. H. Harder, of the Merkle-Harder Stock Company, has concluded a second season on his stock farm in Cedarville, Pa., where he has made a big success, raising hogs. He has instituted hygienic methods, and finds profits reach twenty-five per cent.

Robie's Knickerbocker Burlesquers, with Roger Imhof, Harry Sauber, James J. Lake, Duff and Walsh, Hugh Conn, Corrinne Imhof, Carol Schroeder, Zella De Mar and a beauty chorus, have started on their Western trip, presenting The Love Kiss, and for an afterpiece Casey the Piper is being offered.

Miss B. L. Clark, head of the Reception Committee of the New York City Federation of Women's Clubs, gave a theatre party at the performance of Everywoman at the Lyric Theatre on the evening of Sept. 23. Mary G. Hay, president of the State Federation; Mrs William Grant Brown, president of the City Federation; Anne Rhodes, Mrs. A. M. Palmer and Mrs. Carrie Chapman Cott were among Miss Clark's guests.

Following the departure of The Blue Bird Saturday night, stage rehearsals have begun at the Century for The Garden of Allah.

At the conclusion of the run of Green Stockings, which opened Monday night at the Thirty-Ninth Street, Margaret Anglin intends to stage Zangwill's The Next Religion, and later a new play by Henry Arthur Jones.

Madame Simone's season will open at Daly's on Oct. 16 in The Thief.

The well known young English actor, Norman Partridge, is presenting A Free Lance, a romantic drama by W. A. Tremayne, the Montreal correspondent for THE MIRROR, through the English Provinces, with great success. The piece has been renamed The Swordsman of Wolfsburg, and when Mr. Partridge finishes his provincial tour he expects to take the piece to London. The play was done in America by Robert Mantell several seasons ago.

A Woman's Influence, a short play by G. E. Jennings, was played under the auspices of the Boston Equal Suffrage Association for Good Government in that city recently. This play was first presented in New York at the Lyceum Theatre with a special cast, and in Boston the principal roles were assumed by the members of the Over Night company. Grace Griswold was the Margaret, Ernest Truex the Herbert, and other members of the company were Anne Crewe, Margaret Lawrence, and Theresa Deagle. This appeal was printed on the programme of the event: "Help to make California the sixth suffrage State."

The engagement of Emma Trentini to Enrico Caruso has been confirmed by Madame Trentini.

The employees of the Metropolitan Opera House had their third annual outing Saturday, Sept 23, at College Point, L. I.

Max Robinoff, the managing director of the Imperial Russian Ballet, underwent an operation last Tuesday on his right hand, which had become infected as a result of a manicuring he received recently in Paris. The index finger was amputated at the first joint, and a portion of the thumb was removed. The attending surgeons are confident that all danger of blood poisoning has now passed.

Georgia Munson has just opened her second season with the Eastern Daniel Boone on the Trail company.

Lilla Ormond, the concert singer, will be one of the attendants at the marriage of John Reid, Jr., a nephew of Whitelaw Reid, Ambassador to England, and Jeannette Bull, of Racine, Wis., on Oct. 10.

George C. Tyler, of Liebler and Company, went on an out-of-town trip last week to see new productions of the firm. At Philadelphia he witnessed a performance of Green Stockings, and at Pittsburgh Rebellion.

Countess de Casa Miranda, formerly Christine Nilsson, has sent a picture to Joseph H. Choate with a message of good will to all Americans who remember "old Christine Nilsson."

Charles Horwitz is busy as usual providing vaudeville with playlets, skits, etc., and incidentally writing lyrics for musical comedies. He furnished the lyrics for My Cinderella Girl, in which Fred Bowers is starring this season, and has just finished playlets for Anderson and Burt, Stanley Jessup and company, Cameron, Largay and company, Epp and Conrad, Mr. and Mrs. Mark Murphy and others.

W. J. Wilson's vaudeville act will include four people in a piano act; one of the instruments used will be a kind of piano called the resitone, which has a keyboard, strings, etc., like a piano, but the tone is reinforced and enriched by brass and copper plates arranged near the sounding board.

Ben Greet is to present ten lectures on plays of Shakespeare at the West Side Young Men's Christian Association, 318 West Fifty-seventh Street, beginning in November.

Aubria Rich, a vaudeville singer, has been granted a divorce from her husband, Jack C. Le Roy, by Judge McDonald in the Superior court, at Chicago.

Sam Bristow, the theatrical lawyer, has the controlling interest of the Monarch Theatre at Thirty-first Street and Cottage Grove Avenue, Chicago.

Julia Earle is playing with the Western Traveling Salesman company.

Marie Pavey, well known for her notable work in stock, is leading lady with George Beban in his new play The Sign of the Rose. Miss Pavey's success in her new role is marked.

The members of the Literary and Dramatic Union, tendered a special entertainment to Irene Ackerman, its treasurer and founder, on the occasion of her birthday, on the evening of Sept. 28, at Lincoln Square Hall, 1947 Broadway. A number of well known musical and dramatic artists took part in the affair.

There were 150 Army and Navy officers present at the Herald Square Theatre last Thursday night to see the Kinemacolor pictures of the coronation and the great naval review at Spithead.

A sketch called The Great Suggestion, given at the Lamb's Club last year, and later at the "ladies' gambol" in The New Theatre, has been purchased for the Friars' Club, and, with its original cast, including Earl Brown will make a tour of the Percy Williams variety theatres, beginning on Oct. 30.

Jan Kubelik will give the first Sunday night concert of the season at the Hippodrome on Oct. 15, with the assistance of an orchestra

There was a fire scare last Thursday, at the matinee of The Concert, at the Belasco. Janet Beecher and William Morris were on the stage at the time, and continued with the scene. The cause of the alarm was smoke which sifted into the theatre from a cauldron which was being used in asphalt repairs in the street outside the theatre.

Gaby Deslys has arranged with the Shuberts to appear at their Sunday night concerts at the Winter Garden.

Lila Lee, who has been absent from the cast of Speed on account of temporary blindness, returned to her role of Mrs. Podmore, Thursday night.

The many friends of Mr. and Mrs. Forrest E. Crosman are all pleased to hear of Mrs Crosman's recovery from her recent illness. Mrs. Crosman sails for Scotland, Oct. 4. Mr. Crosman is manager of the Eastern Company of The Girl from Rector's

Adelaide Herrmann, magician and illusionist, is the widow of the late Herrmann the Great. The name of Herrmann the Great is now being used by a performer in the South, but, as it may be well known, he bears no relation to the late American magician, Alexander Herrmann.

Maclyn Arbuckle, who is now appearing through the Southwest in his dramatic playlet, The Welcher, is writing a political comedy in collaboration with Holman F. Day, the clever writer and humorist. Mr. Arbuckle is considering the dramatic rights to "Colonel Todhunter of Missouri," one of the "best sellers," and early in the Spring he will probably choose between this and the play in which he is so actively engaged in constructing himself.

The plan to present a second company in Passers-By at the Garrick Theatre did not meet with the approval of the author, C. Haddon Chambers, and Charles Frohman has announced that the project has been abandoned.

The annual Green Room Club smoker was held at midnight, Saturday, at the clubhouse. George M. Cohan, prompter of the Club, presided.

Two hundred librarians, who are in the city for the convention of the New York Library Association, attended the Hippodrome, last Tuesday night.

Douglas J. Wood, who is playing the leading role in support of Louis Mann in Elevating A Husband, has written a three act modern comedy in collaboration with Guy R. Bolton. The play is being considered by a prominent manager for early Spring production. Mr. Wood's last appearance in New York was with Mrs. Fiske in Mrs. Bumpstead-Leigh.

The Marks Brothers No. 1 stock company, headed by May A. Bell Marks, opened the regular season on the Northern New York Fair circuit at Lowville, N. Y., recently. Everything is new this season, including special scenery and plays. The route will include the New England States and the Northwest Canadian circuit to the Pacific Coast. R. W. Marks has charge of the productions and Alex Marks will be in advance.

Herbert M. Horkheimer and Lucie Sawyer will produce their new play of Western life, The Strugglers, early in October. Alberta Gallatin will head the cast.

The interior of the Renovo, Pa., Theatre has been entirely remodeled. A raised floor put in, new opera chairs installed, giving the first floor a seating capacity of 504, and the interior redecorated. The dressing rooms have also been thoroughly renovated and some added. With the building of the new Hotel Clinton and the remodeling and enlarging of the Keystone Hotel, Renovo is in a position at present to accommodate any theatrical organization on the road, and with the theatre modernized, the outlook for the Winter is very bright.

Loudon Charlton has announced his list of artists for next season. Madame Johanna Gadski, David Bispham, Madame Frances Alda, Madame Kirby-Lunn will make concert tours. Three pianists, Josef Lhevinne, Ernest Hutcheson, and Harold Bauer, will also be under Mr. Charlton's direction. George Hamlin, Francis Rogers, and Morton Adkins will be booked by Mr. Charlton. The Beebe-Dethier Combination, Flonzaley Quartet, and the Philharmonic Society, with Josef Stransky as conductor, will give their usual number of performances.

The Gormand and Ford Company has just finished a successful tour of California, Oregon and Washington. The company consists of Mildred Ford, Florence Davenport, Thais Dagmar, Cora Charleston, Rica Meyers, Virgina Stockman, Harry Gormand, John Shaw, Charles Flake, Arthur Fletcher, Leonard Dickinson, Harry Tourtlott, Harold Charleston, Fred Lysons, R. Whipple and Charles Clynes.

The Buckeye Producing Company has procured the rights to the dramatization of Robert Hichens's novel, "Flames," and will produce it the latter part of January, with Charles N. Lum in the leading role. The production will be made in Toronto and go direct to Chicago for a run.

George Primrose, the minstrel, and his wife are in Los Angeles, Cal., and will come to New York, Oct. 23, when Mr. Primrose will join the United Vaudeville.

Governor Dix was present at the first performance of The Never Homes, at the Harmanus Bleecker Hall in Albany, last Monday night.

Marie Lawton has been engaged by David Belasco for The Case of Becky.

Henry E. Dixey has been engaged by A. H. Woods for Gypsy Love.

The Oratorio Society, Frank Damrosch conductor, will give a Brahms festival in March. "Nänie," "A Song of Triumph" and "A German Requiem" will be sung.

Riccardo Martin, the tenor, landed last week, and will go on a concert tour prior to singng at the Metropolitan Opera House, where he will appear in The Girl of the Golden West and Mona.

Carney Christie, for the past two seasons Pietro in The Climax, has been engaged by John Craig for his Castle Square Stock Company.

The Coburn Players will make a tour of the Middle West this Winter, in a repertoire comprising As You Like It, Much Ado About Nothing, The Taming of the Shrew, Romeo and Juliet, Macbeth, Twelfth Night, and The Merchant of Venice of Shakespeare's, Electra, of Euripides, and MacKaye's The Canterbury Pilgrims. Scenery will be used and they will play a regular theatre circuit. The booking includes a Broadway engagement in February.

Fred G. Morris, who was with the Casino Stock company at Mountain Park, Holyoke, Mass., the past Summer, has gone to the Empire Theatre Stock company, Holyoke, to play parts and to act as stage-manager.

Frances McHenry has been playing an engagement with the Poli Stock company, Hartford, Conn., appearing as Patricia O'Brien in The Chorus Lady. She has been leading woman for the Sherman Brown Stock company at the Davidson Theatre, Milwaukee.

The Regan-Lewis Stock Company has opened at the Iris Theatre, Tampa, Fla. The opening bill was Wildfire, with Margaret Neville, Jack Regan, Dorothy Lewis, Frank Dae, John Mack and Pierre Coleman in the cast.

The members of the Kirk Brown company for the season of 1911 and 12 are the following: Kirk Brown, A. C. Henderson, J. Harrison Taylor, Frank H. Fey, Harold R. Chase, John Jacobs, Louis Wolford, Charles Savage, Clarence Brewer, James Brown, Emma De Weal, Maud Barber, Blanch Foster, Bertha Creighton.

# ENGAGEMENTS

Edward C. Hays is with the John W. Vogel's Minstrels.

The cast of Victor Herbert's new opera comique, The Enchantress, in which Kitty Gordon will take the leading part, at the New York Theatre, Oct. 27, includes Nellie McCoy, Hattie Arnold, Ida and Venita Fitz Hugh, Louise Bliss, Harold Ford, Ralph Riggs, Gilbert Clayton, Harrison Brockband, George Cummings and Bertram Fox.

Alan Mudie succeeded F. Pope Stamper in the role of Malipote in The Siren, last Thursday night at the Knickerbocker. Mr. Mudie was in The Arcadians two years ago.

Liebler and Company announce the cast for the support of Madame Simone in The Thief, as follows: Edwin Arden will be seen as Philip Voysin, Albert Gran as Raymond, Sydney Herbert as the detective, Charles Francis as Fernand, Grace Halsey Mills as Isabelle, and Madame Simone, of course, as Marie Louise, the part she created in Paris.

The complete personnel of The Only Son is Claude Gillingwater, Wallace Eddinger, Leslie Kenyon, Roy Atwell, Elmer Grandin, Charles W. Goodrich, George Spelvin, William Stone, Louise Randolph, Florence Brian, Vivian Martin, Ida Waterman, Alice Endres, Ethel Gray Terry, Camilla Crunie, Alice Putman.

Blanche Ring has engaged as show girls for her new musical play, The Wall Street Girl, the favorite models of four of the principal magazine illustrators. They are Gladys Breston, Helena French, Hermine Brown, and Ethelyn Clark, and they are from the studios respectively of Harrison Fisher, Malcolm Strauss, Allen Gilbert, and Montgomery Flagg.

Charles W. Terris is to appear in his own sketch, The Preacher and the Man, during the coming season, under the management of Jo Paige Smith.

Countess Leontine, the French prima donna, is now in New York rehearsing with a musical comedy in which she is to appear.

Carl Haydn has been added to the Marguerita Sylva company in Gypsy Love.

A special matinee will be given of The Siren at the Knickerbocker, on Columbus Day, Oct. 12.

The World and His Wife has been selected by the Sword and Sandals Dramatic Society of Stanford University for the opening production of the season. It is Nirdlinger's adaptation of The Great Valesto. In the cast will be Dorothy Parkinson, Gertrude Workman, Gene Kern, C. S. Turpin, J. B. Beeman, Harry Seaward, J. I. Ingraham, and S. Brown.

The Ranis Head Honor Society, with S. C. Kennedy president, has been formed at Leland Stanford University to present plays, sketches, and musical comedies annually. The charter members are Professor F. C. Woodward, head of the law department; Professor E. B. Krehbeil and Professor P. J. Treat of the department of history; S. C. Kennedy, '12; J. B. Beman, '12; P. P. Ward, '12; J. H. Forbes, '13; W. S. Wilson, '13; Paul Eliel, '13, and J. L. McDonald, '14.

The cast of Vaughan Glaser production of The Man Between, Rupert Hughes's play, in which Guy Bates Post starred when it was called The Bridge, is headed by Herschel Mayall in the leading role and supporting company including Frederick Kerby, Charles Carver, Harrison Stedman, Martin Woodworth, Richard Huffman, Edna Ellismere, Carrington North, Mae Huntington and Ruth Davenport.

Frances Starr has begun rehearsals of The Case of Becky, the new comedy by Edward J. Locke, author of The Climax. The company will include Charles Dalton, Robert Dempster, Yorke Stevens, Harry C. Browne, and John P. Braun. The first performance will be given in Cincinnati on Oct. 23.

Charlotte Walker is rehearsing The Trail of the Lonesome Pine, which will be produced the first week in October by Klaw and Erlanger The dramatization of John Fox, Jr.'s successful novel was made by Eugene Walter. Robert Drouet will play the role of John Hale. Other members of the cast are George C. Thompson, Lillian Dix, W. S. Hart, Willard Robertson, Alice Lindahl and Cyrus Wood.

Mai Wells has been engaged by Richard Jose, for his Silver Threads Company.

Selmar Romaine has been engaged by Baker and Castle for their new production of The Goose Girl.

Frank Herbert will play Raymond in Madame X when it reaches Chicago.

Eva Scott Regan is the ingenue with the Van Dyke-Eaton Stock Company, Milwaukee, Wis., this season.

Margaret Crawford, an American contralto, who for two years was with Henry W. Savage's English Opera company, has signed a two years' contract with the Stadt Theatre, in Mains, Germany.

Hettie Bernard Chase has been engaged by the Peruchi Gypsene company for a season of stock at the Bijou Theatre, Macon, Ga.

William H. Cohill and Mabelle Van Tassel are playing in the Southern company of The Chorus Lady.

Sallie Fisher has signed a contract to play the principal part in the Woods's production of Modest Suzanne, which will be made in November.

# THE AUSTRALIAN STAGE

## A NOTABLE COMBINATION OF MANAGERIAL INTERESTS IN THE ANTIPODES.

### J. C. Williamson, Limited, and the Clarke-Meynell Proprietary Amalgamated—They Will Control the Theatrical Destinies of the Country—A New Theatre in Sydney—Current Attractions.

SYDNEY, NEW SOUTH WALES, August 28.—The rumored amalgamation of the two theatrical firms of J. C. Williamson, Ltd., and the Clarke-Meynell Proprietary has become an *fait accompli*. The theatregoing public of these States is somewhat divided in opinion as to the benefit, if any, which will result to them from this amalgamation. Undoubtedly from the managerial point of view benefit will accrue. To quote Hugh Ward, the managing director in Sydney of J. C. Williamson, Ltd.: "It will enable us to do better things and bigger things. People in other parts of the world realising the competition going on in this country, have compelled us to feel the strain and the position was becoming acute." Undoubtedly the enterprise shown by the Clarke-Meynell Proprietary has had a stimulating effect on things theatrical throughout Australasia, an effect, it is trusted, will not be lost to the public by the merging of the young firm with the old established and well respected J. C. W., Ltd. The new firm will start almost at once on the building of a new Sydney theatre, larger and more up to date than any of the present houses. The firm's present and forthcoming attractions include H. B. Irving, Madame Melba in grand opera, Ethel Irving, Oscar Asche, Lewis Waller, The Chocolate Soldier, The Blue Bird, Andrew Mack, Peggy, The Quaker Girl, and Count of Luxembourg.

The negotiations which resulted in the joining of the two firms took place in London between J. C. Williamson and Sir Rupert Clarke.

H. B. Irving has concluded a highly successful season at Sydney at Her Majesty's and is now appearing in Melbourne in Hamlet. Following the Melbourne season of nine weeks he will visit Adelaide and hopes to revisit Sydney prior to returning to London, where he expects to reopen in Richard III., a play which he promises to return to Australia with at a later date.

Madame Melba and her grand opera company are now busy in Sydney rehearsing for the Australian season, which opens here under J. C. Williamson's direction on Saturday next with a gala performance of La Traviata. The bill for the first week will be made up of Faust, Samson and Delilah, and Traviata. Several of the principals in Melba's company are well known on your side. Edmund Burke, the famous basso, at the conclusion of the Australian season, goes to Buenos Ayres with Toscanini. Signor Giulio Christian, a native of Chili, has sung baritone roles throughout America and Europe. Albert Quesnel, who hails from Canada, originally appeared in comic opera with Henry W. Savage in New York. Countess de Claneros, mezzo soprano in 1900, made her debut at the Metropolitan Opera House and on her return from Australia rejoins the Metropolitan Syndicate. Mlle. Maria Yolantas-Ranzenberg, contralto, has also appeared at the Metropolitan, New York. Madame Korolewicz-Wayda, the dramatic soprano of the company, has starred in New York, among other places.

The Quinlan Grand Opera company, which I have already advised you will visit Australia, hopes to take on the orchestra and chorus of the Melba company. Their repertoire will include many of the operas to be produced by Melba, but the prices will be more popular.

Beatrice Day, at present in New Zealand with H. R. Roberts, will join the Plummer-Tennisten company shortly to reappear in Sydney.

The evergreen Silver King has recently been revived in Melbourne and ran to very big business.

Young Carden Wilson, one of our best locally-born character actors, died this month. He was a son of the old-time scenic artist and leaves a widow, Pearl Helmrick, at present appearing at Rickard's Tivoli.

The Merry Widow revival is running to good business at Sydney Royal. Olive Goodwin has signed on for another twelve months with J. C. Williamson and appears as Natalie in the present production. Comedian W. S. Percy, who was to have left for London, has renewed his contract with the firm for two years.

Wybert Stamford is now busy in Melbourne with rehearsals of The Speckled Band, in which Gaston Mervale and Susie Vaughan will appear when Conan Doyle's drama follows the present Merry Widow production at Sydney Theatre Royal.

Our Miss Gibbs, after a splendid season in Melbourne, is back at Sydney Her Majesty's and leaves almost at once for Queensland and New Zealand.

T. E. Foster, associated with J. C. Williamson for seventeen years past as stage manager, is off for a European visit.

The Swiss Express will shortly be seen in Sydney at the Adelphi Theatre. Clarke and Meynell have arranged to bring out from London a complete company and effects for this pantomime drama.

Madame Melba and Hugh J. Ward were hosts at a dinner party given in Sydney to the principals of the Melba Grand Opera company. Melba's health was proposed in nine languages, including a burlesque on Esperanto by H. J. Ward.

On Saturday last Ethel Irving opened her Sydney season with The Witness for the Defence, which looks likely enough to fill the Criterion for some time ahead. Ethel Irving repeats her Melbourne success as Stella and is well supported by Stephen Ewart, Halliwell Hobbs, Plumpton Wilson, Warburton Gamble, Townsend Whitling, Gilbert Porteous, and Florence Nelson.

The Man from Outback has moved from the Criterion to the Palace, where William Anderson's Juvenile Pantomime company is also quartered.

Nick Carter, Detective, is the present popular bill at George Marlow's Adelphi Theatre.

At the Tivoli, Louie Tracy, Clarke and Mostol and the American Mimic, Alf. Holt, figure big.

A Waltz Dream will be revived on Saturday next by the Comic Opera company now at Sydney Royal.

Hetty Holroyd (D'Esta Dargo) and Ben Davies will open an Australian concert tour in September at Sydney Town Hall under the Taits management.

E. NEWTON DALY.

## WASHINGTON.

### The Blue Bird Well Received—The Three Romeos—Other Events at the Capital.

WASHINGTON, Oct. 3.—The Blue Bird, direct from the Century Theatre, opened the season of the newly constructed Belasco Theatre last evening, before a very large and distinguished audience. The big cast includes seventy-five persons, two-thirds of them children, mostly local recruits. Boston and Philadelphia are the only other cities to be visited by this attraction this season. Next week, Madame X.

The Three Romeos, an original American musical comedy in three acts, book and lyrics by R. H. Burnside, with musical score by Raymond Hubbell, presented by the joint management of Messrs. Fellner and Dreyfus, a first production on any stage in this city, is the attraction for the current week at the New National Theatre commencing this Tuesday night, the house being dark the opening night of the week for a concluding dress rehearsal. The presenting co. comprises Georgia Caine, Elita Proctor Otis, Vivian Rushmore, Shirley Kellogg, Minnie Oiten, Edith Cadman, Mabella Baker, Peggy Wood, Fred. Walton, William Danforth, Alfred Kappeler, Sydney Barraclough, Fred. Lennox, Douglas Robinson, and John G. Sparks. Next week, Kitty Gordon in the new opera comique, The Enchantress.

Alma, Where Do You Live? Joseph Weber's comedy success with its highly amusing comical situations and many sparkling musical numbers, a first Washington engagement, crowds the Columbia Theatre and scores a big hit. Truly Shattuck, in the very attractive leading role fully demonstrated her ability as one of the ablest of comediennes. Bernard Daly shares honors. The excellent surrounding co. includes William H. Power, Harry Frankel, Edourde Durand, Walter Leibman, Frank Kelly, E. F. Nagel, Bertha Whiting, Marcia Harris, Madaleine Sorrel, and Sherli Rives. Next week, The Girl in the Taxi.

One of the notable offerings of the season that speaks of real things to follow is the engagement this week at the Academy of Music of Catherine Counties, the strong emotional star, in P. Marion Crawford's Italian romance, The White Sister, who achieves a sterling success in the exacting role of Sister Giovana, with a crowded opening audience. Managers Stair and Havlin surrounds their star with a supporting co. of most excellent calibre, and the original Viola Allen scenic equipment is seen. Next week, The Man Between.

Henry W. Savage's new farce production, The Million, is unshaped at present for popular consent, and goes home to New York this week for reconstruction before the tour continues. Next week's appearances at Syracuse and Albany, in which cities the co. was scheduled to evenly divide the week, the dates have been canceled. A new fourth act will be added during the coming week's layoff. Henry Mortimer, through some clash with the Savage management, closed here, after the Monday night's opening performance, being succeeded in the role of the young Parisian sculptor, Ramon Andrade, by Eugene O'Brien, who presented a new and well liked conception of the role that pleased.

The Holden Stock co. at the Majestic Theatre this week give a very pleasing and satisfactory presentation of Tempest and Sunshine, a four-act comedy drama, a stage presentation of one of Mary J. Holmes's novels excellently portrayed by this clever collection of stock players. Business continues strong. Next week, East Lynne.

The current week's bill at Chase's presents William Courtleigh and co., which includes George Burr, Edna Conroy and Alfred Horton in Peaches, a spirited racing sketch; R. A. Rolfe's Band in Ye Olde Tyme Hallow E'en Party, presented by the Colonial Sextette, headed by Charles Edwards, a cornetist of artistic ability; the Dunedin English Troupe of Comedy Cyclists, Mike Bernard and Willie Weston, comic pianists; Fred Warren and Matt Keefe in the sketch, The Comedian and the Yodler; Carl McCullough, monologue, and Queenie and May Donegan, British Dancing Skaters, a hit. Next week's headliners are Walter C. Kelly, the Virginia Judge, and Joseph Hart's vaudeville offering, Four of a Kind.

The current week's attraction at the Garety Theatre is Forrester and Strong's musical comedy The Belles of the Boulevard, with Lewis and Daly, the "singing Sammies," and Florence Bennett, the "Columbia Girl" strong successes. Next week, The World of Pleasure. The Lyceum attraction for the week of Oct. 2 is Sam Rice's Daffydil Burlesquers in the two-act comedy Furnished Rooms. Next week, The Pace Makers.

The attractive Casino vaudeville bill includes John F. Conroy and Annie Morecroft, sensational high divers and swimming experts; the Gaverty Trio, Rob and Bertha Hyde, Danny Abram, and Rand's Musical Dogs.

JOHN T. WARDE.

## CLEVELAND.

### Little Miss Fix-It, The Chocolate Soldier, and Blue Mouse Among Week's Attractions.

Nora Bayes and Jack Norworth in Little Miss Fix-It was the attraction at the Euclid Avenue Opera House, Sept. 25-30. Maude Adams in Chantecler 2-7.

The Chocolate Soldier repeated its success of last season at the Colonial 25-30. The Three Lights 2-7.

At the Mercy of Tiberius was presented by a good co., with Eleanor Montell in the lead, at the Lyceum Theatre 25-30. Norman Hackett in Satan Sanderson 2-7.

The Blue Mouse was the bill at the Cleveland 25-30. Salomy Jane 2-7.

WILLIAM CRASTON.

## VAUDEVILLE BILLS.

Fifth Avenue.—Houdini, Belle Blanche, Callahan and St. George, Isabelle D'Armond and company, Felix Adler, Paul Dickey and company, Farrell and Barnell, Selbini and Grovini, Reed Brothers.

Hammerstein's.—Rock and Fulton, Walter C. Kelly, Dunn and Murray, Frank Morrell, Three Keatons, McConnell and Simpson, Cameron and Gaylord, Green, McHendry and Dean, Palfrey, Barton and Brown, Four Regals, Sharp and Turek, Errac, Diers, Donn and Clark.

Colonial.—McIntyre and Heath, Mrs. Annie Yeamans, James and Bonnie Thornton, Maggie Cline, Gus Williams, Ward and Curran, Fox and Ward.

Alhambra.—Lillian Russell, "The Police Inspector," Frank Fogarty, Ryan-Richfield company, Smith and Campbell, Big City Four, Cartmell and Harris, Froelich, Wentworth, Vesta and Teddy.

Bronx.—Four Mortons, Jack Lorimer, Mrs. Gene Hughes and company, Hoey and Lee, Covington and Wilbur, Ollie Young and April.

Orpheum.—Irene Franklin, Bert Leslie and company, Trovato, Kajiyama, Jones and Deeley, Harvey-Devora Trio, Meehan's Dogs, Dale and Boyle.

Greenpoint.—Billie Reeves and company, Chip and Marble, Jack Wilson Trio, Tim Cronin, Kimberley and Hodgkins, Pope and Uno.

Bushwick.—"Everywife," Fox and Millership Sisters, Edgar Atchison-Ely and company, Clarice Vance, Kaufman Brothers, Sayton Trio, Carlin and Penn.

## DATES AHEAD.

*(Received too late for classification.)*

BABY MINE (William A. Brady, mgr.): Everett, Wash., 4, Vancouver, B. C., 5, Victoria 6, Bellingham, Wash., 7, Seattle 8-14.

BAILEY AND AUSTIN (Bailey and Fitzgerald, mgrs.): Canton, O., 11, Findlay 12, Lima 13, Pontiac, Mich., 15, Ann Arbor 16.

BAYES AND NORWORTH (Werba and Luescher, mgrs.): Detroit, Mich., 2-7, Toledo, O., 9, Springfield 10, Dayton 11, Indianapolis, Ind., 12-14.

BEBAN, GEORGE (Klaw and Erlanger, mgrs.): New York city Oct. 11—indefinite.

BUNTY PULLS THE STRINGS (Cecil De Mille, mgr.): New York city Oct. 9—indefinite.

CLANSMAN (Southern Amusement Co., mgrs.): Raleigh, N. C., 4, Goldsboro 5, Rocky Mount 6, Fayetteville 7, Wilmington 9, Marion, S. C., 10, Dillon 11, Florence 12, Sumter 13, Newberry 14.

DANTE'S INFERNO (Co. A; Wells Amusement Co., mgrs.): Jacksonville, Fla., 2-7.

DANTE'S INFERNO (Co. B; Wells Amusement Co., mgrs.): Mobile, Ala., 2-7.

DOWN IN DIXIE MINSTRELS (Barton and Fieldman, mgrs.): Denison, Tex., 4, Sherman 5, Dallas 6, 7, Fort Worth 8-10.

HAYES, LUCY, ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Waterville, Kan., 2-4, Frankfort 5-7.

HODGE, WILLIAM (Liebler and Co., mgrs.): Milwaukee, Wis., 2-7.

HUMAN HEARTS (Southern; L. Delmore, mgr.): Elkins, W. Va., 9, Marlinton 10, Ashland, Ky., 16, Winchester 17.

HUMAN HEARTS (C. R. Reno, owner): Moline, Ill., 8, Rock Island 9, Beardstown 10, Springfield 11, 12, Peoria 13, 14.

JUVENILE BOSTONIANS (B. E. Lang, mgr.): Greenwood, B. C., 4, 5, Nelson 6, 7, Rossland 9, 10, Colville, Wash., 11, Sand Point, Idaho, 12, 13, Bonners Ferry 14.

LORENZ BROTHERS (George A. Comte, mgr.): Muscatine, Iowa, 1-7, Davenport 9-14.

MAHER, PHIL (Phil Maher, mgr.): Fort Edward, N. Y., 2-7, Greenwich 9-14.

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Concordia, Kan., 2-7, Hutchinson 9-14.

ROYAL SLAVE (George H. Bubb, mgr.): Centralia, Mo., 4, Columbia 5, Sturgeon 6, Armstrong 7, Fayette 9, Holliday 10, Paris 11, Brunswick 13, Salisbury 14.

ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Kokomo, Ind., 2-7, Noblesville 9-14.

SPRING MAID (Werba and Luescher, mgrs.): Los Angeles, Cal., 2-14.

SQUAW MAN (Clarence Bennett, mgr.): Orillia, Ont., 4, Midland 5, Collingwood 6, Owen Sound 7, Meaford 9, Barrie 10, Lindsay 11, Peterboro 12, Ottawa 13, 14.

STEIN, JOSEF, GERMAN STOCK (Josef Stein, mgr.): New York city Oct. 20—indefinite.

THREE TWINS (Phil H. Niven, mgr.): Erie, Pa., 9, Meadville 10, Franklin 11, Oil City 12, Sharon 13, New Castle 14.

THREE TWINS (Western; F. A. Wade, mgr.): Mason City, Ia., 4, Austin, Minn., 5, Faribault 6, Owatonna 7, Albert Lea 8, Mankato 9, New Ulm 10, St. Peter 11, Rochester 12, Stillwater 13, Eau Claire, Wis., 14, La Crosse 15.

## THE RECORD OF DEATHS.

Dudley Causton, manager for Mark Hambourg, pianist, was shot to death at Rimouski, near Quebec, on Sept. 28. Causton and Mr. and Mrs. Hambourg were passengers on the Canadian Pacific steamship "Empress of Britain," and landed to take the train for the East. During a political demonstration a revolver was discharged, the bullet striking and killing Causton.

Dr. Charles B. Clark, of the White Rats Actors' Union of America, lost his life while attempting to make a flight in an aeroplane at Mineola, L. I., on Sept. 25. The machine in which he was making a practice flight crashed to the ground from an elevation of 150 feet. The unfortunate aviator died without regaining consciousness. Dr. Clark was well known in vaudeville and circus circles. Several years ago he and his wife did the Perilous Globe of Death act, riding high speed motor cycles inside a slated globe. He was thirty-three years of age, and leaves a widow.

Thomas Morrisey, one of the elder generation of Irish character comedians and former member of the team of Morrisey and Proctor, died at his home on Dearborn Avenue, Chicago, at noon last Wednesday from cancer of the stomach, from which he has been suffering for a long time.

## LETTER LIST.

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### WOMEN.

Adair, Miss, A. Allen, Recal Allen, Edna P. Adams, Gertrude Adams, Thelma Anglin.

Barnard, Kate P., F. C. Bowstead, Ione Bright, Rose Brandt.

Clayton, G. C., Sadie Calhoun, Phylis Carrington, Gardner Crane, Mabel Cullen, Edith Conrad.

Davis, Zella, Edna Davenport, Belle D'Arvy, Dorothy E. Durkin, Sue Du Vall, G. B. Daley, Alice Davenport.

Elliott, Mercedа V.

Frances, Florence, Edith French, C. Fielding, Beth Franklyn, Beatrice Flint, Marjorie Foster, Caroline Franklin, Ruth Frances.

Gewksbury, V., Bonnie Ginger, Norma Ginger, M. Green.

Harrington, Marie, Grace Huntington, Nellie Julia A. Hines, Lucia Hartford, Mildred Hyland, Eileen Hazel, E. Hayward, Christine Hill, Mrs. Chas. J. Harris, Mrs. Hallowel, Marion Harris.

Joy, E. C.

Limerick, Edythe, Laura Loyd, Marie Lamere, Ena Lenwood, Mabel Lewis, May Lahey, Grace M. Leonard.

Majo, Vivian, Agnes Martin, Mrs. F. T. Manning, Florence Malone, Majoria Mack, Flo Martyn, E. McCaughtry, Edna Macbeth, K. MacDonnell.

Newell, Alice, Amelia Nelligan.

Pickford, Mary.

Rena, Anna M., Ina Rorke, Suzanne Roesmora, Louise Royce, Millie Richirdo, Frances Ray, Della Rea, Ella B. Rice, Manan Russell, Mrs. Rockwell.

Stewes, Helen, Mabel Selig, May Sargent, Mary B. Smith.

Tate, Beth, B. E. Tucker.

Van Wyck, Lydia.

Wilson, Leslie, Jessie Wallace, Josie Williams, Louise Wallace, H. Wigley, Mabel Wright, Mary Worthington.

### MEN.

Ainsworth, Guy R., R. A. Addison, Jack Amory, D. Armstrong, Clinton Amoss.

Bell, R. W., Fred V. Bowers, Frank Beamish, Geo. Beauman, Wm. L. Burt, Arthur Burckley, Leslie Bassett, Herbert Bethen, Walter J. Brooks.

Carleton, Wm., Scott Cooper, Norman D. Conniere, Jos. Carey, Jim Cruze, Geo. D. Currie, Frank C. Cody, Henry Crosby, James Corbett, Craig and Levitt.

Denton, Geo. C., John A. Dewey, Arnold Daly, Harry L. Dunkinson, Jno. W. Dillion, Geo. Dailey, C. C. Douglass, Louis Dean, Rupert Drum.

Elmer, Geo., Ed. Evans, Graham Earle.

Foley, Edward, L. Farfane, Wm. Fredericks, Herbert O. Farjeon, Ed. Felt.

Grassby, Bertram, James Gordon, Geo. C. Gunther, Louis Gordon, Thos. J. Grady, Richard Garrick, Roger Gray.

Hayward, Fred, Robt. Haines, Leonard Howe, David S. Hall, Wadsworth Harris, Geo. W. Haley, Jefferson, Joseph, A. M. Jones, Henry M. Johnson, Jack Johnson.

Klauber, Adolph, John W. Kelly, Alfred Kranz, Berthoidt Knoll, Cecil Kirke.

La Rue, Eugene, Frank Lanning, Harry Linson, E. J. Leanning Lawrence, Wm. Rich. Lyle, Wee La Fay, John Lyons, Geo. Leach.

Madio, Joe, Geo. A. Moore, John S. Marvin, Corbett Morris, Clifford W. Meech, H. H. Marlow, Wm. E. Moore, Chas. F. McCarthy, Thos. McRae.

Owens, Cecil.

Plummer, W. P., J. Price.

Raymond, Pete, Harold Roberts, Earl O. Redding.

Soraghan, Karl Schultz, E. H. Sothern, Geo. Sweet, Fred Sullivan, Edward Saxon, Geo. Sydenham.

Thornton, Bernard.

Underwood, Franklin.

Waters, John, C. C. White, Walter J. Wallace.


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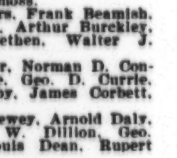

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# THE DRAMA IN CHICAGO

## An Attractive List of Offerings at Various Houses—A Piracy Nipped in the Bud—Colburn's Personal Chat of Players and News of Theatres.

*(Special to The Mirror.)*

CHICAGO Oct. 2.—Pinafore, with Fay Templeton, De Wolf Hopper, Eugene Cowles, Arthur Aldridge, George MacFarlane, Alice Brady, and Edith Decker at the Lyric, has caused more enthusiastic praise in the reviews than the critics have given to any other production this season. The unanimity of opinion was as impressive as the high estimate. The public was especially urged to see this Pinafore and one critic added a few sentences giving complete directions for finding the theatre. He evidently believed that a great many Chicagoans did not remember that the Lyric was formerly the Great Northern, and most centrally located. The audiences have heartily welcomed the old favorites. Prolonged applause at the close of Act I is used to insist on speeches. Mr. Hopper leads with his usual success. Miss Templeton makes a brief exclamation of thanks, and Mr. Cowles says a few kind words effectively. Just as Cowles got down to the footlights for his speech after the usual continued applause Tuesday night, and had opened his mouth to speak somebody up stairs shouted: "Casey at the bat." Whereupon a certain tall person on the stage seemed to smile audibly.

This revival of Pinafore is particularly worthy and admirable in every respect. Its excellence will enable the rising generation to get a good idea of one of the biggest triumphs of the stage world in their parents' younger days. Miss Templeton sings "Sweet Little Buttercup" most interestingly and Hopper causes Deadeye to be as conspicuous as he ever was. He sings especially well. MacFarlane is a capital captain with a rich voice and fine bearing. He has to sing numerous encores of all his songs. Arthur Aldridge's tenor is one of the best to be heard in a musical comedy. Eugene Cowles had to repeat. He is an Englishman many times. Edith Decker, a graceful Josephine, got through her difficult solo successfully and Alice Brady, looking pretty, accomplished her several little scenes of Hebe in a bright manner. R. E. Graham gave a fairly good portrait of Sir Joseph. The chorus is well equipped with voices and the one stage setting of the ship is noticeably handsome and complete. The co. is to add The Pirates of Penzance to its repertoire.

Lew Fields, in The Henpecks, with the New York co. of 100 is announced by A. Toxen Worm, general representative of the Shuberts in charge of their three theatres here.

The second engagement of The Chocolate Soldier at The Garrick began last night.

Colonel Thompson, at The Angelus, is still reviving good musical works of art. The Bohemian Girl last week increased the attendance. Anna Hoffman played the gypsy queen in fine, strong, artistic fashion, and sang the contralto solo so splendidly that the audience demanded several repetitions. Alda Hemmi revealed all the sweetness of the character and the music of Arline and Fritz Huttman added further success to the production with excellent singing, especially of Fair Poland. It was admirably done. Charles H. Huntington was a capital Devilshoof and Arthur Dean showed talent and good voice as Arnheim.

Eddie Foy is launched at The Studebaker in Over The River, opening that theatre for the season; last of the Loop theatres to open.

Manager James J. Brady, of The Colonial, intimates that the total amount of money received each week since Ziegfeld's Follies arrived is refreshingly near to $20,000. The theatre has been filled at all performances so far and nearly all matinees.

Rose Melville, still playing Sis Hopkins, treasure trove for her, tickled the Haymarket patrons continually last week in her long scenes. The audience seemed willing to have her on the stage all the time. She played the part as thoroughly well as ever. W. B. Christie played the football star very well. Others in the company were: Josephine Haines, Graham Earle, George F. Harris, Fay Lewis, Dan Marbie, Elizabeth Bates.

Managers Frank Gazzolo and George Kilmt, of the Imperial, have Mrs. Wiggs this week. Blanche Chapman is playing Mrs. Wiggs and Minnie Milne is the Miss Hazy. It hardly seems possible that this play is now nine years old.

Sallie Fisher will reappear on the local stage about Nov. 1 in Modest Suzanne, a farce from Berlin under the direction of Messrs. Woods and Frazee.

Dustin and William Farnum gave a supper to friends in the profession after the performance of The Littlest Rebel Friday night.

Holbrook Blinn, playing in The Boss at the Garrick, saw a man and a woman in the audience who seemed to be making notes of sketches. He spoke to Manager Hale, and he with an usher went to the pair and seized the papers they were at work on. An examination of the papers is said to have shown that more than two acts of The Boss had been taken down.

The Campus, a new production, which breaks the usual rule of attractions by coming from the West, will be seen at the National Theatre. It is a university play. Baby Mine and The Traveling Salesman are other bookings at the National.

Salvation Nell proved one of the strongest attractions of the season at the Haymarket.

A Stubborn Cinderella at the Alhambra this week, produced by the managers, Charles Marvin and William Roche, marks the close of the melodrama season there at least for the present. They will make their own production of The Chorus Lady next week.

Anne Caldwell's The Nest Egg was played by a capable co. at the Crown last week to the immense pleasure of the audience. It launched almost continually and applauded all the little triumphs of homely virtue. Lucille Loring gave an unusually creditable portrayal of Hetty Candy and Eugene Larue was a good Wiley Bassett. In the co. were William Hedge, who did Frisbie well, J. Davis Pendleton as Hamlin, Harry H. Culbertson as Biff Adams, Millie A. Evans as Pansy Etta, A. L. Evans as the deacon, and May Milburn who was a strenuous Georgie Mills.

The bills this week: Grand Opera House, Affair at the Barracks; Colonial, Follies; Garrick, Chocolate Soldier; Studebaker, Eddie Foy; Illinois, Rebecca of Sunnybrook Farm; Chicago Opera House, Farnums in Littlest Rebel; Olympic, Uncle Sam; Blackstone, Grain of Dust; Princess, Over Night; Lyric, Pinafore; McVicker's, Deep Purple; Cort, Everyday Man; La Salle, Louisiana Lou; Powers's, Nazimova; Haymarket, Three Twins; National, Sis Hopkins; Imperial, Mrs. Wiggs; Crown, Graustark; Alhambra, Stubborn Cinderella; College, Gentleman from Mississippi; Bijou, Black Patti.

Over Night is good fun, with a pretty bit of romance. It has delighted the Princess audiences and made a capital start of the season for that theatre. The farce has a good deal of originality, a song which is extremely interesting and graceful, lots of go and wit, and one of the most admirable, picturesque, quiet climaxes a slow curtain ever gradually hid from view. The good mettle of the play is constantly in evidence, due in great measure to the good co. The little lisping husband is a type it seems nobody could play as well as Ernest Truax. No characterization in the lighter vein has been more heartily appreciated of late by Chicago audiences. Margaret Lawrence is as nicely cast as the pretty little bride, and plays it delightfully, but it is hardly as difficult to maintain as Kettle. The hotel clerk is another excellent contribution to good farce by Arthur P. Aylesworth, a character exaggeration the audience liked immensely. His song with the guitar in the gloaming was an eagerly devoured morsel. Wallace Worsley's Al. Rivers, George Seybolt's purser, Ann Crewe's Georgiana, all were capital. Grace Griswold's Caroline was more plausible than farcical, and so was Harry Hadfield's hypnotist. The side deck steamer scene of the first act was an interesting novel setting. The author, Philip H. Bartholomae, and the producer, William A. Brady, have been credited with giving us the best farce since Baby Mine.

P. F. Nash, father of Florence Nash, leading woman in An Everyday Man, and of Mary Nash, of The Woman co., New York, paid his daughter a visit here last week.

Burton Holmes will begin his travelogues at Orchestra Hall Oct. 11. Buenos Aires, the Andes and Chili, and Rio Janeiro are among his subjects.

The two hundredth performance of The Deep Purple is in Chicago to-night at McVicker's.

The Concert will be at the Blackstone, following the Hackett engagement about Oct. 15.

Walter Browne's Everywoman will begin an engagement of several weeks at the Auditorium Oct. 16.

Blanche Walsh is Manager Glover's star at the Majestic this week. Nina Payne, Will Dillon, Laura Buckley, and Clifford and Burke are on the bill.

Especially favored on last week's Majestic bill by the audiences: Sidney Drew and Lionel Barrymore in a bit of The Rivals, both properly appreciated also by the press; Johnny Ford, Balalaika Orchestra, Hoskins and Axtell in street car and sleeping car scenes, and Mullen and Coogan.

The Chorus Lady drew crowds all last week at the Marlowe, with Leila Shaw in the title-role. It was an immensely popular characterization, her best achievement in comedy. Al. Phillips played Pat's fiance in an excellent, strong, spontaneous, natural way. The production was unusually complete.

Columbus, the new spectacular play, which will be put on at the College the week of Oct. 9, is the work of Stanley Wood of this city, author of Ivan the Terrible, Resurrection, and other successful plays at the Bush Temple Theatre a number of seasons ago. Mr. Wood has followed history in writing Columbus and added a bit of romance by introducing a young Spaniard, who is a devoted believer in Columbus, and is in love with the daughter of a nobleman who has no faith in the discoverer's plans. The romance reaches the ears of Isabella and she makes the young man the first Knight of Columbus. The play starts with the historic scenes at La Rabida. Other scenes are in the Alhambra, on board Columbus's ship, the discovery, and reception of Columbus upon his return to Spain. The cast is a long one. The play will be staged with a great deal of special scenery. Incidental music by Henry Houseley, fellow of the Royal College of Organists, London.

Naughty Marietta will succeed Ziegfeld's Follies at the Colonial the last of this month.

The Spring Maid, with Christie McDonald, will be at the Colonial beginning Christmas Day.

The Affair at the Barracks is the new bill at the Grand Opera House beginning this week.

The Fortune Hunter will be back at the Olympic with William Rosselle as Mr. Ross's successor.

The tour of The Ladies' Lion with Jefferson de Angelis will be brief for the present. It began at the Illinois a few weeks ago and it was announced to end there.

"Dear, delightful Pinafore could rarely have gone with greater spirit or created more elation when it was a furore thirty-three years ago," said James O'Donnell Bennet, of "The Herald," writing of the opening at the Lyric. This is a sample of Chicago's estimate of the production.

The Girl I Love is popular at the Auditorium as the bill of the Policemen's Benefit. In new attire on the big stage it seems better than ever. Eleanor Henry, Leonora Novaslo, Hasel Drake, Olivette Haynes, Clara Louise Canaan, Henry Gardner, Harry Sleight, George Fox, and Ted Burns, are in the co. The performance begins with a drill of bluecoats.

A third Traveling Salesman co. will be sent out by Manager Harry Chappell, the success of the first two having been emphatic from the start.

Harry Chappell, treasurer of the Blackstone during its first season, and winner of a big, handsome automobile in a newspaper contest for popularity, seems to have exchanged the box office confine for the free outer world. He is announced as the manager of The Traveling Salesman for the coming season.

E. J. Sullivan, who has returned to manage the Studebaker after acting as Sarah Bernhardt's manager, has a remarkable telegram among his most treasured possessions. It was sent back to Mr. Sullivan in New York as Madame Bernhardt sailed away from that port on her voyage home: "Steamship La Lorraine, via wireless. June 22, 1911, to Eddy Sullivan, Globe Theatre, New York: All the co. send you tender souvenir and I regret your absence. I kiss you with all my heart, my dear. Sarah Bernhardt."

Mr. and Mrs. Fred Eric, Olive Garnet, and Frank Hardin have been added to the players of the Chicago Theatre Society. The three American plays to be produced by the society during its season at the Lyric next February have not been announced. The foreign plays have been chosen finally: Moliere's Shopkeeper Turned Gentleman, Goldoni's Coffee House, Pinero's Thunderbolt, Giacosa's The Stronger, Ibsen's The Lady from the Sea, Bouget's Tribune, and Barber's The Voysey Inheritance.

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## NEW ORLEANS.

### Six Theatres and Numerous Picture Houses Competing for Business.

Six theatres and numerous motion picture houses are open for business, and notwithstanding the prevailing warm weather are drawing satisfactorily.

Judy O'Hara was the offering at the Tulane Sept. 24-30, with Anbie James in the principal role, capably assisted by James Young, Andrew Robson, and Melbourne MacDowell. Both play and co. have merit and are worth the seeing. The Red Rose 1-6.

A fair co. presented The House Next Door at the Crescent 24-30. The play was seen at the Tulane two years ago and seems to be as popular as ever. Henry Kicks, W. A. Whitecar, and Frederick Clayton were the principals and successful ones in the cast. St. Elmo 1-6.

The Kinemacolor pictures of the coronation of King George, in their second week, are drawing well at the Dauphine.

The Gagnon-Pollock Stock co. at the Lyric presented The Lion and the Mouse 24-30 and made an excellent impression.

Vaudeville holds the boards at the Greenwall. The features for 24-30 were Nephew of Herman the Great, Franklyn and Davis, Belle Hallev, McCune and Grant, Stringer and Stringer, Feldner and Sidney, and Nina Lester.

At the Orpheum for week 25-1 the features were Master Gabriel and co., Will Rochm's Athletic Girls, Mlle. Esther Delaur, Brown and Newman, Tom Mahoney, Esmeralda and Veola, Corrigan and Vivian, the Kinodrome, and an excellent orchestra.

J. M. QUINTERO.

## LEVY—CONRIED.

Margaret Levy, daughter of Mayor and Mrs. William Levy of Deal, N. J., was married last Tuesday at the Levy cottage on Jerome Ave., Long Branch, N. J., to Richard G. Conried, son of the late Heinrich Conried of the Metropolitan Opera House in New York. Rev. Dr. Joseph Silvermann of New York officiated.

## THE SOCIETY OF THE ALUMNI.

In spite of the cloudy and threatening weather, there was a roomful of members and friends of the Society of the Alumni of the American Academy of Dramatic Arts, to meet Mrs. Henry Miller and her daughter, Agnes Heron, who were the guests at the first social meeting this season. The Society took pleasure in congratulating Miss Heron upon her successful debut and wished for her a career as distinctive as those of her famous grandmother, Matilda Heron, and of her parents. Miss Heron presented to the Society a very artistic photograph of herself in the part in which she first appeared—in Oedipus.

Letters of regret were received from Mrs. McDermott, whose daughter, Aline McDermott, is the class representative for 1911 and who is now appearing with Billie Burke's Company; from Anna Warren Story, the former President of the Society; from Grace E. Stevens, the recently elected Secretary, who has so faithfully served as chairman of the house committee and from Mrs. Frank Pattison of New Jersey.

Among those who assisted the President, Laura Sedgwick Collins, in welcoming the guests were Laura Grant, Fanny Cannon, Louise La Monte, Aline McDermott, Leontine Stanfield, Minette Cleveland, William Lambert, Sidney K. Powell, Herman Nagel, Frank Giles, and George Allen.

Other guests were Ada Patterson, Mrs. H. A. Wilkens, Viola Fortescue, Blanche Kendall, Edna Porter, Eleanor Flowers, Mrs. A. C. Cassidy, Mrs. W. R. Wardwell, Peter Golden, Harry Curtis and Franklin H. Sargent. The Society looks forward to an active season and several notable people are to meet the members on dates to be announced later.

On Friday, Oct. 6, from three until five o'clock, members and their friends are cordially invited to meet Grace E. Stevens, who at the annual meeting last June, was elected Secretary, Florence Auer, former Secretary having resigned on account of prolonged absence on tour.

# THEATRE EVENTS IN BOSTON

## The Drama Dominates Among Offerings—The Irish Players—New Plays—Benton's Chat of Actors and Theatres.

(*Special to The Mirror.*)

Boston, Oct. 2.—Dramatic affairs are decidedly in the majority here in Boston, for another striking play has been added to the list by the coming of The Gamblers to the Majestic which has been devoted to music since the close of the Summer season of the stock co. there. It was very evident that Boston had been waiting for this play about which so much had been heard, and the co., with Jane Cowl and Orme Caldara as the leading features, was splendidly received, so that it is evident that the piece will have a long run. The piece has been booked in advance almost like a circus, and this resulted in an amusing juxtaposition on one suburban billboard where the sign read, "Wait for The Gamblers," and was followed with the names of Governor Foss, Mayor Fitzgerald, and the other members at the Democratic barbecue.

Still another new play in town this week is at the Globe, where Billy B. Van is the star in A Lucky Hoodoo. The star has one of the type of grotesque comedy characters with which he has always done his best work, and the Beautiful Sisters are leaders in his support. While he is here he is going to have a special night for the people of Dexter's Mills, in New Hampshire, where he has his Summer home.

The opening of the new Plymouth with the Irish Players has been a great thing for students of the drama and the lovers of the unconventional, and they are all delighted with the work of the actors from Dublin, who prove that there is something beyond the slapstick Celtic farce to come from Ireland. The repertoire of the players is so extensive that great variations of their repertoire are possible, and this week they divide between Riders to the Sea with The Shadowy Waters, Deirdre and The Showing Up of Blanco Posnet. The Building Fund, and The Rising of the Moon.

Still another house to have a new play this week is the Grand Opera House, when The Angel and the Tin and its race between two engines give a county of thrillers to illustrate realistically life in Oklahoma.

John Craig, on the contrary, goes from the dramatic to musical farce, and presents Forty-five Minutes from Broadway, which was announced last Spring and again last Summer, but the cover given to Pat Templeton's former character, Mary, the housemaid, Mary Young has capital opportunities, and she gives the two songs delightfully. Honors are divided with Morgan Wallace as Kid Burns. A chorus has been specially engaged for the production.

That makes two comedies by George M. Cohan on the local stage at the same time, for at the Park Get-Rich-Quick Wallingford has settled down for a run that promises to be as long as that of The Man from Home, which is now held up as the Boston record for comedy. Hale Hamilton and Frances Ring are the leaders in the cast at the Park, and make the play a lively one.

Louis Mann is in the second and last week of his engagement at the Hollis in Elevating a Husband which has been much praised. It seems odd to see him in anything but German dialect, but as soon as one gets accustomed to the innovation one realizes what an effective study he is presenting. Emily Ann Wellman is excellent as the young wife.

Raymond Hitchcock still keeps on to big houses at the Colonial with The Red Widow, and enough attractions has been cancelled so that it looks as if he could stay here until the end of the month with this travesty on Nihilism. Sophie Barnard is a brilliant soprano and makes a vivacious widow.

Warner Mc is pretty near the end of its stay at the Tremont, although the business is quite as good as ever. The piece has now the record for this season in Boston, and the only thing that can cut it short here will be the booking of Madame Sherry with the New York cast.

Another house where there is no change of bill is at the Boston, but in this case the limit is at hand for Lulu Glaser's engagement is positive, and that means that the cowboy show, the Arabian and the Gatling gun will only live one week after this.

The Winter Garden's Musical Revue of 1911 is proving a lively one at the Shubert, and the first week was a big one, with much enthusiasm for all the leaders of the cast. The new songs by Hattie Mayhew are good, and Mlle. Dazie's dances are striking in every way. Harry Fisher, Al Johns, Rafter Bernard, and the other comedians look out well for the fun of the revue, which is here for an indefinite stay.

The Gus Edwards song revue heads the bill of the week at Keith's, and the other features there are Rolerno, Kate Watson, Hilda Hawthorne, Gardner and Stoddard, Harlan, Knight and co., the Thunderbolts, and Bert Melrose.

The dainty has the Queens of the Jardin de Paris, with Harry Koler and Al. K. Hall as the leading comedians.

Miner's Americans are at the Howard Athenæum and to supplement the burlesque bill, there is a strong house olio, with Bob Fitzsimmons as the leading feature.

Dave Marion and his Dreamland Burlesquers are the newcomers of the week at the Casino.

The new stock co. at Austin and Stone's changes its play this week to The Montana Girl, in which Cessie French plays the leading character. The Manhattan Girls head the attracting vaudeville bill.

La Blanc heads the vaudeville bill at the new National, the biggest house in town, and dances with W. Wanis. Others there are the Cycling Brunettes, Cotter and Boulder, May Melville, and the National-Boston Minstrels in a new programme.

The Kinemacolor pictures continue at the Tremont Temple, but it has to give up the house for one day to make way for the Republican State Convention, which had a priority election.

In the list at the Bowdoin Square are Bob Ott and co. in The Girl and the Pirate, the Bijou Comedy Trio, the Grouch-Richards Trio, Howard and De Pille, and Elsie Ford.

Lowe's South End opens the week with Alfred the Great, Fred Mitchell, Crawford and Montrose, Percy Warren's co., and Harvey and Hale.

His other house, the Orpheum, begins with Rooney, Bailey and Teare, the Rappo Sisters, Hall and Stanford, Miramba Band, Al. Weston and Irene Young, and Sylvan and O'Neill.

In the vaudeville features at the Washington are Kennedy Trio, Steingefeld, McHoward, Ery ling Joyce, Jennie and Jack, and Felix Martin.

Beverly West is one of the newcomers with the stock co. at the Castle Square.

Mark A. Luescher made a flying trip to Boston last week to watch one of the performances of Louis Mann in Elevating a Husband at the Hollis.

Rapley Holmes must have felt like saying "Nobody loves a fat man" in real life, when a flash story in one of the papers made him a prospective benedict, and he had to answer the congratulations of hosts of friends with a denial of the story.

Lady Gregory was one of the passengers to come from Europe last week upon the "Cymric," making the trip to be with the Irish Players who are now settled at the Plymouth. She arrived just a day too late to participate in the big meeting which the Drama League had at the Plymouth, where an interesting address was delivered by William Butler Yeats. While she was on the voyage across the Atlantic Lady Gregory practically completed a new play.

Passengers upon the "Canopic," which also arrived last week, were W. H. McDonald, business-manager of the Back Bay Opera House, his wife and child, who had been spending their vacation in Europe, and Benedit Delano, who is to be stage-manager of that house for the coming season.

Mr. and Mrs. Guy Currier (Marie Burress, former leading lady at the Boston Museum, who retired from the stage at marriage, sailed from New York last week for a Winter in Europe.

There were four days of lively auction sales last week for the concerts and rehearsals of the Boston Symphony Orchestra, and the premiums ranged high all the sale. The top figure came for two rehearsal seats with $78 each, to which must be added the regular fee of $15, making $93 for the Winter's list of concerts.

Max Bach, formerly a member of the Symphony Orchestra and director of the pop concerts in the Spring, was in town last week on a visit to friends. He is now leader of an orchestra in St. Louis.

Although the departure of the Over Night as from the Shubert made necessary a number of unexpected changes in the cast of A Woman's Influence, which was given by the Boston Equal Suffrage Association, for the benefit of the fund for the cause in California, the benefit was given just the same. One of those who came to the rescue was Mrs. Miriam O'Leary Collins, who was formerly the soubrette in the Boston Museum Stock co. before she became the bride of Dr. Collins.

Houdini had a busy week of it to close his engagement at Keith's. It took him fifteen minutes to do the Jonah act and escape from the sea monster, which had become a nine-days' wonder at T wharf. He also got free from a padded cell suit and from a bed to which insane hospital attendants had lashed him and soaked the clothes. To end it all he went down to the North Shore on Sunday and gave a private demonstration to the Four Hundred at the residence of Bryce J. Allan at Beverly. That was exclusively for his invited friends.

Two new incorporations by the authority of the Secretary of State are of interest among theatrical people. The Rita Collier co. has a capital stock of $50,000, with James M. Miles, Melvin F. Hill, and James T. Carter as the incorporators, while $5,000 is the stock for the Egleston Amusement co., represented by Walter S. Littlefield and Frank D. Littlefield.

JAY BENTON

## BROOKLYN AMUSEMENTS.

### Louise Carter and Will Crimmins Made Most of Opportunities—Good Business.

Alias Jimmy Valentine, the only play that has caused the S. R. O. sign to be displayed at every performance, was presented at the Gotham Theatre last week. Victor Browne was seen as Jimmy Valentine and took advantage of every opportunity. Louise Carter as Rose Lane played the part excellently. Will D. Crimmins as Doyle had the best role he has had since taking the Gotham, and immediately won favor by his clever interpretation of the character. Others in the cast were Helen Chisolm, Walter Wendall, Master Clarence Rickebeiler, James Kyrle MacCurdy, Frank Fielder, Mae Desmond and Kate Woods Pinke. Great credit is due Stage Director Addison Pitt for the fine settings and the manner in which the performances was put on.

The Phillips Lyceum Stock company last week presented $10,000 Reward. Harold Clarmont as Jack Fearless and Gerry Morier as Marion Grey played their parts very well.

The Girl from Rector's was given its first stock presentation at Parton's Theatre last week. The work of Phyllis Gilmore as the Girl was highly creditable, and she was liberally applauded. Claude Parton was the other principal character and had the support of a most capable co.

The Lottery Man was the offering at the Crescent Theatre last week. George Allison as Jack Wright seemed much at home in the part. Leah Winslow played Helen Hever and Isadore Martin did some pretty acting as Mrs. Wright. Carolyn Lee as Lizzie Roberts furnished the comedy in fine style. Others in the cast were M. J. O. Briggs, Marthithe Deshon, Charles Schofield, Gertrude Rivers, and Daniel E. Hanlon.

Madame Sherry, with its tuneful melodies, again delighted a Brooklyn audience, this time at the Broadway Theatre. Lina Abarbanell was back in her original part of Yvonne, showing no trace of her recent illness and made a charming picture.

Direct from a long run in Manhattan, The Deep Purple made its first appearance last week at the Shubert Theatre and won instant favor.

Over Night was presented at the Majestic Theatre last week and gained hearty laughter from big audiences at every performance. Tom Emory as Mr. Kettle and Madge Kennedy as Mrs. Darling were perfect in their roles, and they were the center of attraction for the greater part of the time.

Brooklynites were afforded an opportunity last week of seeing Blanche Bates in a comedy role, and the popular actress demonstrated her versatility by her dashing impersonation of the fascinating widow in Nobody's Wife at the New Montauk. Bruce McRae as the Duke of Moreland ably assisted the star.

One of the best Orpheum bills of the season was presented at this popular playhouse last week. An elaborate pantomime, The Apple of Paris, full of dramatic interest, was the headliner. A cordial welcome was also extended Frank Fogarty, the Dublin minstrel. Others on the bill were Steno, Mehlinger and King, Barnes and Crawford, Cartmell and Harris, Lane and O'Donnell, and Pope and his dog Uno.

Victor Moore in his clever travesty on stage life entitled Change Your Act or Back to the Woods, headed the bill at the Greenpoint Theatre last week.

The Four Mortons scored a tremendous hit at the new Bushwick Theatre last week. The Hanlon Brothers in their fantastic stunts were clever and caused continuous laughter. Thomas J. Ryan in May Haggerty's Visit delineated the character of the Irish bodcarrier to perfection. Others on the bill were the Six Musical Sullers, Barry and Wolford, Johnny Small and Small Sisters, Scott and Wilson, and Ollie Young and April.

Rex Phillips, a Brooklyn favorite, returns to this city this week, after a successful stock engagement at Duluth, and will be seen in The Man of the Hour at the Crescent Theatre.

The attractions at the various burlesque houses last week were: Empire, Biz Review; Casino, the Duellings; Star, Honeymoon Girls; Gayety, Girls from Happyland.

The United Players co. opened the amateur season last Saturday and presented three playlets, entitled The Outcast, Gilpin's Hollow, and The Best Man. Cyril A. Lowe, Gloria Kingsnort, and Arthur Drummond constituted the cast of Gilpin's Hollow, and were seen to good advantage in their respective parts. Frank O. Hale as Lord Petworth in The Outcast gave a most praiseworthy performance and shared honors with L. Madaline Lewis, who acquitted herself with great credit as Rosamond Fairbanks. Others in the cast were Bertha A. Krebs, Howard M. Charlavorne, L. Joseph Hackett, Charles Manas, Marion R. Hale, Mae F. Heinecke, and Edward Tunier. The Best Man was well taken care of by Charles Manas, E. Tunier, Agnes Hughes, and Margaret Tischner. Grace Louise Martin, Edward A. Cullmer, and Cora Hale were also heard in song specialties.

The United Dramatic Society will give a three-act comedy of college life entitled College Chums. Among those who will appear are Lester Muller, Harold Megger, Charles Francis, Robert Lemcke, Ralph Gilbney, Jack Deny, Charles Wahl, Walter Marshall, Jack McGuade, Edith McClure, Edythe Mossiter, and Miss Collins.

CHARLES J. RUPPEL.

## PITTSBURGH.

### Rebellion Excites the Critics and Public—Other Events of the Week—Gossip.

Pittsburgh, Oct. 3.—The Boss is being played at the Alvin by Holbrook Blinn and his co., and Blanche Ring in The Wall Street Girl follows. Rebellion evoked the most profound criticisms of the dramatic editors, and aroused the audiences more than any play that has been seen here in a long time by its daring and unusual theme. Furthermore, it will likely cause much discussion and criticism wherever it is viewed, and achieve great success. Gertrude Elliott plays the role of Georgia Connor with feeling and charm. Fuller Mellish looked and acted the part of Father Harvey. George Farren, George Le Guere, James E. Wilson, A. Scott Gatty, and Eva Vincent played the other conspicuous roles effectively. The two stage settings were substantial and in accord.

The Nixon presents Seven Days the current week, and Naughty Marietta with Madame Trentini is underlined. Last week The Top o' the World afforded light entertainment. The production has been enlarged and somewhat improved since it was seen in this city a few seasons ago. Bailey and Austin amused, and the audiences showed that their efforts were appreciated. Rae Bates made a very cute Maida, and her dancing and other work was pleasing. The chorus is large, and the scenery bright and attractive.

The offering at the Lyceum is The Rosary, and for the coming week The Trouble Makers with Ward and Vokes.

The Harry Davis Stock co. is playing Hoyt's A Texas Steer at the Duquesne. The Liars was well produced the past week, and was apparently enjoyed. Mary Hall was charming in her part of Lady Jessica.

A good vaudeville bill is presented at the Grand this week, the headline of which is a condensed version of Sheridan's comedy, The Rivals, in which Sydney Drew and Lionel Barrymore enact the chief roles. This theatre continues to draw uniformly large audiences weekly, and consequently does the best business in the city.

The Star and Garter Show is at the Gayety, with Consul the Great as the feature of the olio, and at Harry Williams's Academy the bill is The Whirl of Mirth.

The Philadelphia Orchestra is this week's feature in the Music Hall of the Pittsburgh Exposition, and will be succeeded by the Imperial Russian Balalaika Orchestra, which will be followed by Damrosch's Orchestra for the closing week.

Paul Armstrong stayed over in the city to see Rebellion at the Alvin on last Monday night a week ago as the guest of Harry Davis.

Manager John B. Reynolds, of the Alvin, is decorating the walls of his spacious and comfortable office with the photographs of all of his former associates of the road that he can obtain, and contemplates the time when he will have a large collection. Send 'em in to him, if you have not already done so, for "Jack" will be most grateful for your phiz, and will tell you so.

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## SPRINGFIELD.

### Busy Week at the Court Square—Helen McKellar and George McQuarrie "Made Good."

The Court Square ended a busy week Sept. 30, beginning with C. James Bancroft in his amusing rendering of The Private Secretary 25, 26. Then came Robert Edeson 27, 28 in his new and unique farce by Gelett Burgess, The Cave Man. The star and Grace Elliston bear the chief honors in the amusing satire, but the entire co. is excellent. Naughty Marietta closed the month and the week with three performances, the Herbert music pleasing. Florence Weber had the Trentini role and John Cardo was also featured. Coming are The Golden Rule, Ltd., 2, 3. The Newlyweds and Their Baby 4. Dr. De Luxe 9. Russian Dancers 10. Helen Ware in The Price 11, 12. Madame Sherry 13, 14.

Poli's Stock co. put on a very effective rendering of Glittering Gloria 25-30, with Rogers Barker and Claudia Lucas shining in the leading roles, and Mr. Blaunkall a close favorite. The two new members of the co., Helen McKellar, ingenue, and George D. McQuarrie, made a good impression. A revival of The Two Orphans follows.

The Gilmore had The Social Maids 25-27 and Ten Nights in a Bar Room 28-30.

EDWIN DWIGHT.

## DETROIT.

### The Faun Pleased Good Business at the Garrick—Record of the Week.

The Garrick had a busy week Sept. 25-30, when William Faversham gave Detroit its first view of The Faun. Next week Manager Lawrence announces Everywoman, which, regardless of any merits which it may possess as a play, is responsible for the reunion of Frederick Warde (who appears in the role of Nobody) and Marie Wainwright (who impersonates Truth). Twenty-five years ago at Booth's Theatre, New York, Mr. Warde played Romeo to Miss Wainwright's Juliet. The advance sale of seats has been heavy.

The Runaway, in which Billie Burke is opening the season is, according to the consensus of opinion, a success. The role of Colette affords Miss Burke that opportunity for the display of vivacity which has made her one of the most popular actresses on the American stage. Bayes and Norworth in Little Miss Fix-It 2-7.

Each season the Temple Theatre inaugurates its Fall opening by an unusually strong list of bookings, arranged under the direct supervision of Manager Moore. The programme 25-1 was headed by the Romany Opera co., which included Alexander Bevan and a co. of artists whose ability is seldom met with on the vaudeville stage. Homer Miles and co. had a clever sketch of New York life, On a Side Street. Mildred Grover's song offering more than made good, and the balance of the bill included Linden Beckwith, Grant and Hoag, the Ikawara Troupe, Fields and Lewis, and Richardson's Posing Dogs. Manager Moore has booked Lillian Russell for two weeks, to be divided between the Temple Theatre, Detroit, and the Temple Theatre, Rochester.

Paid in Full played its fourth engagement in Detroit at the Lyceum Theatre 24-30, with Leslie Bassett in the role of Joe Brooks and Edna Brothers as the disillusioned wife. The Virginian 2-7.

The stellar honors on the bill at Miles's Theatre 25-1 went to David Higgins, whose advent in vaudeville is being made in a little Western sketch, entitled Bill's Gal. Nick Long and Idalene Cotton have a clever conceit in Managerial Troubles, in the course of which Miss Cotton gives an imitation of Mrs. Fiske in Salvation Nell. Count, the First, Jack McAuliffe, and Lamb's Manikins complete the week's offering. Next week Manager Porter announces Edward E. Rice's musical extravaganza, Cinderella, with a cast of twenty people.

Manager J. M. Ward has been unusually fortunate with his bookings at the Gayety Theatre so far this season. This week capacity houses greeted The Merry Whirl co., with one of the largest and best choruses seen at the popular Lafayette Avenue playhouse this season. James C. Norton and Frank P. Moore are the comedians of the organization. Columbia Burlesquers 2-7.

Gertrude Hayes, than whom there is not a more popular woman in burlesque, is at the head of a new organization known as The Garden of Girls, which played a successful week's engagement at the Avenue Theatre 25-30.

Satan Sanderson, one of the demonstrated successes of the season, in which a number of prominent theatrical people of Detroit are interested, will be one of the October attractions at the Lyceum Theatre.

ELYP A. MARONI.

# AMUSEMENTS THE COUNTRY OVER

## ALABAMA.

**BIRMINGHAM.** — JEFFERSON (R. S. Donahue): Girl in the Train Sept. 15; business fair. Adèle James in Judy O'Hara 18, 19; good business. Tim Murphy 21. Bad Boy 22. Madame Sherry 25, 26.——BIJOU (M. L. Rempe): Millionaire Kid 11-16; fair business. House Next Door 18-23. St. Elmo 25-30.

**MOBILE.** — THEATRE (J. Tannenbaum): Girl from Rector's Sept. 15; good co.; pleased fair business. Girl in the Train 16; good co.; delighted large audience. Adèle James in Judy O'Hara 23.——LYRIC (Gaston Rembrik): Tim Murphy in The New Code 23. Willie Collier 7.

**ANNISTON.**—NOBLE STREET THEATRE (L. G. Smith): Girl from Rector's Sept. 11; good co.; pleased fair business. Madame Sherry 14.

**SELMA.**—ACADEMY (Robert Wiley): Adèle James Sept. 20; excellent co.; moderate business; deserved packed house. Madame Sherry 25. Alma 4.

## ARKANSAS.

**FORT SMITH.**—GRAND (R. E. Hilliard): The Grand Stock co. in A Woman's Way Sept. 3-8.——NEW THEATRE (C. A. Lick): Opened with The Third Degree 29; the opening promises to be a most brilliant society event.——LYRIC (C. L. Correll): La Faure and Wayne. Vesta Montrose, L. O. Whittier, the Five Gardners, Mobisch and Childress, La Mont and Nilham. The Brownings 25-30.

**LITTLE ROCK.**—KEMPNER (Fred Pennell): Way Down in Dixie Minstrels Sept. 10; good performance, to topheavy house. Polly of the Circus 26. Lew Dockstader 5.——UNDER CANVAS: Hazenbeck-Wallace 18 pleased capacity. Barnum and Bailey 30.

**PINE BLUFF.**—ELKS' THEATRE (M. B. Bloom): The Great Western Stock co. Sept. 11-15 to fair houses; pleased. Plays: The Game, Slave of the Four, Rowdy Nan, Belle of Richmond. Dixie Minstrels 16; to heavy house; poor performance. U. S. Marine Band 6.

## CALIFORNIA.

### SAN FRANCISCO.

**The Spring Maid, with Mizzi Hajos, Did Good Business—Olive Vail Well Received.**

The Spring Maid at the Columbia made a fine impression, and deservedly so, for the people are clever in their parts. Mizzi Hajos has created a name for herself and is a real favorite. The piece did a full-house business during its two weeks' stay. The Country Boy will follow.

The Alcazar gave a performance of The Lily, with Nance O'Neil as the star. It was a perfect performance and the audience was well pleased. The next attraction at this house will be Trilby by the same star.

The Cort had Miss Nobody from Starland, with Olive Vail as the star. The co. was good and the play will do nicely for its week stay here, and after that comes an old 'Frisco favorite, Harry Bulger in The Flirting Princess.

The Savoy has Ferris Hartman running for the third week with the same play, The Campus, with Walter De Leon and Maggie Davies costarring. This play has made a hit.

The Orpheum had a good bill, with Lily Lena, Edwin Stevens and co., the Australian Woodchoppers, and Jackson and McClaren as the new features, while the Empress with an entertaining programme presents Gerard, Russell and Smith's Minstrels, Orth and Meisel, Mabel Howard Trio, Welda and Serano as the bill.

The iron work is now about up for the Pantages' new house next to the Empress.

The German Theatre season opened Sept. 17 at the Valencia with Der Hoch-Tourist, under the direction of Max Weiss.

Mabel Riegelman, an Oakland girl, a protege of Madame Gadski, gave a concert at the Columbia afternoon 17 and pleased a big house. She is a mezzo soprano of good quality and high range.

Ferris Hartman will give Richard Carle's Marry's Lamb at the Savoy, after The Campus, for a week only.

Leonard Borwick, the English pianist, will give a concert here under Mr. Greenbaum, likewise Kubelik, David Bispham, De Pachman.

The House Next Door will come to the Savoy at the conclusion of Hartman's engagement, and The Sorceress may be given another hearing at the Alcazar before Nance O'Neil closes her engagement there.

A. T. BARNETT.

### LOS ANGELES.

**The Bird of Paradise Proved Interesting—Miss Illington Stays Another Week.**

At the Belasco Sept. 18-24 The Bird of Paradise is playing to a second week of packed houses. This new play by Richard Tully is produced under the direction of James Neill, and is the first presentation on any stage. The story, action and scenes all have to do with the Sandwich Islands just before they were taken over by the United States. It is the love of Luana, a native girl for a young American physician who, in the end, marries her but, as in many another story of the same kind, he tires of her, and through the native prayer of death she takes her life by jumping into the burning volcano. It is well drawn and quite original, introducing as it does native Hawaiian singers and players, and taken altogether is quite absorbing. Too high praise cannot be paid Bessie Barriscale for her clever and intelligent portrayal of the role of Luana. She has a speaking part of more than ordinary length, and her conception of the character shows histrionic ability surpassed by few. Lew Stone cast as Hall Wilson and David Landau as Dean carry off the honors in the male roles. Robert Harrison splendidly portrays the native fisherman, Hobetua. Helene Sullivan as Diana Larned displays her usual intelligent conception.

A mammoth and magnificent production of Romeo and Juliet is now being given at the Burbank 17-23, with Margaret Illington and Harry Mestayer respectively cast in the two principal roles, and the co.'s presentation has been so excellent that a second week's run is necessary. Although the present week was to have been the last appearance of Miss Illington in the Burbank co., the success of Romeo and Juliet has made it necessary for her to extend her special starring engagement one week more. The new leading woman of the Burbank co. will be Nina Bryant, who will make her first appearance in The Man Who Owns Broadway. Also Henry Stockbridge, who has been absent from the local stage for several months, will resume his former position with the co., and will be seen shortly in The Governor's Son.

The Flirting Princess, featuring Harry Bulger at the Majestic Theatre 17-23, playing to fair attendance. This musical comedy is snappy and amusing in parts, and is a good vehicle for Mr. Bulger. Clever work of Eileen Sheridan and Dale Fuller. Opening next week will be Max Dill in The Rich Mr. Hoggenheimer.

On Oct. 15 Ferris Hartman and his light opera co. will return to the Grand Opera House, opening in Powers's Havana. The Kinemacolor pictures at the Grand will be shown for a third week.

DON W. CARLTON.

**OAKLAND.**—MACDONOUGH (H. H. Campbell): Baby Mine Sept. 17-20; excellent co.; fine attendance. The Campus 24, 25.——LIBERTY (H. W. Bishop): Bishop's Players presented The Dawn of a To-morrow 18-24; elaborate production to capacity houses; excellent rendition; E. T. Hall and Lucille Culver in leading roles made great hits. The Man of the Hour 25-1.——IDORA PARK (B. L. Yorke): Lambardi Opera co. in Lucia, Cavalleria Rusticana, Marina 16-24; operas well sung; attendance good.——ITEMS: Lee Lloyd, a San Francisco boy, is the headliner on the Orpheum bill and is scoring an immense hit. His ragtime songs bring down the house.——Lucille Culver, the new leading woman of the Liberty Stock co., made her initial appearance as Glad in The Dawn of a To-morrow, and created a most favorable impression.——H. W. Bishop, manager of the Liberty Theatre, will leave for New York in about two weeks.

**SAN JOSE.**—VICTORY (F. A. Giesea): Miss Nobody from Starland Sept. 26.——THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in When We Were Twenty-one 18-24; good presentation; honors evenly divided between Beth Taylor and Hugh Medcalfe in leading roles. Virginia 25-1.——ITEM: Elmer Benjamin, resident manager of the Victory, mourns the loss of his wife, Edna Briggs-Benjamin, who died from heart failure 19. Mrs. Benjamin was one of San Jose's most popular concert singers.

**MARYSVILLE.**—THEATRE (Frank Atkin): Jumping Jupiter, Richard Carle, assisted by Edna Wallace Hopper and good co.; fine performance to good house. The Girl in the Taxi 23; gave a good house two hours of laughter.

## COLORADO.

**ASPEN.**—WHEELER OPERA HOUSE (Sheehan and Yates): Richards and Prinzle's Minstrels Sept. 20 pleased very large house.

## CONNECTICUT.

**BRIDGEPORT.**—POLI'S (E. B. Renton, gen. mgr.): Little Billy is making his co-entertainers hustle "for place" Sept. 25-30, and the act goes big. Weston Sisters (minus their clever father) open the bill. Jere Grady and Edith Lecket have a Camilleseque sketch. Others are Keano and Green, Kaufmann Brothers (a blackface act with Yiddish accent), Maud Tiffany and La Toy Brothers. Collins and Hart are scheduled for 2-7.——PARK (J. F. Burke, res. mgr.): Naughty Marietta 25, Madame X 30. The Red Rose 2. Over Night 3.——ITEM: Messrs. Renton and Royce are looking after the local Poli interests pending appointment of a successor to L. D. Garvey, promoted to charge of the New Haven house. One rumor has it that Mr. Royce will be appointed here, and another that Assistant Treasurer Harry Cohen will be the lucky man. Mr. Poli has found Bridgeport an excellent "training station" for some of his best managers.——"Jack" Driscoll and "Jack" Sherman, of this city, quondam entre acte singers during Summer stock season, are members of a college sketch with music now appearing on the Poli circuits. The most skeptical people must now bow to the last word in motion picture profits, as they see local "motioners" honk-honking about town in their motor cars.

W. P. HOPKINS.

**NEW HAVEN.**—HYPERION: Fritzi Scheff in The Duchess Sept. 28; big house; cast included besides Miss Scheff, Madison Smith, Lillian Spencer, George Graham, and George Anderson. Aborn Opera co. 9, 10.——GRAND (M. T. Yack): The Golden Rule, Ltd., 25-27; good co.; fair business. Robert Edeson in The Cave Man 29, 30; well received.

E. J. TODD.

**NORWICH.**—POLI'S (J. W. Rusk): The changes in the Poli Players were for the better, and the improved co. opened in Salomy Jane Sept. 25 to a large house. Helaine Hadley in the title-role was charming, and Tom Moore showed himself an actor of grace and distinction. John Booth, a great favorite last season, returned to the co., and was warmly welcomed. The new stage director, J. Francis Kirk, handled the stage admirably, and his good taste and skill were shown in the really beautiful stage settings. The whole co. were enthusiastically received. House of a Thousand Candles 2-7.

**MERIDEN.**—POLI'S (Thomas Kirby): The Turning Point Sept. 23 to fair business. The Fighting Parson 25; poor business. Chocolate Soldier 26 to large and well-pleased audience. Naughty Marietta 27 to good business and pleased. Charles Dickinson in The Golden Rule, Ltd., 29 to well-pleased audience.——ITEM: The Fighting Parson had its last fight here and disbanded.

**WATERBURY.**—POLI'S (Harry Parsons): At the Old Cross Roads Sept. 22, 23; good business. Chocolate Soldier 25, with Lillian Poli in the role of Nadina; enthusiastic and well-pleased audience. Naughty Marietta 26 pleased good house. Golden Rule, Ltd., 28. Turning Point 29.——JAQUES (V. Whitaker): Vaudeville 25-30 pleased good business.

**NEW BRITAIN.**—RUSSWIN LYCEUM (T. J. Lynch): The Private Secretary Sept. 23 to well-filled house; very competent co. Pictures 24 to good business. Naughty Marietta 28. The Chocolate Soldier 29. The Golden Rule, Ltd., 30. Over Night 2.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray): The Town Marshal Sept. 23; light business; fair co. Fighting Parson (canceled) 27. The Turning Point 30. The King of Tramps 2.

**DANBURY.**—TAYLOR'S OPERA HOUSE (P. J. Martin): The Turning Point Sept. 23; large audience; capable co. Helen Grayce Stock co. 2-7.

## FLORIDA.

**JACKSONVILLE.**—DUVAL (J. B. Delcher): Dante's Inferno 1-7. Madame Sherry 8, 9. Johnny Larkin 10. The Nest Egg 11, 12. Al. G. Field 13, 14. The Gambler 16, 16. Thomas Jefferson 17, 18. Dixie Minstrels 20. Mutt and Jeff 21, 22. The Chocolate Soldier 25, 26.——ORPHEUM (Charles A. Leach): Charles Marvelle, Gladys Wilber, Cook and Beall, Art Raphael, Five Musical Lassies Sept. 24-30; good bill and business. Peters and O'Neill, Marie Sparrow, Billy Barron, Zeno and Mandel, Three Novaros 1-7. Harry Fowler, Carrie McNamus, Four Dancing Belles, Ralph Connors, Howard Brothers 8-14. The Nifty Girls, Marr Davis, Roland Travers and co., Fitch Cooper, Manhattan Newsboys' Trio 15-21.——MAJESTIC (John F. Pryor): Reggie Futch, Charles Mack and Mable Burgess, Ansell and Edwards, Mansfield and Clark, Robert Landore 17-23; poor bill and business. Barney Yankins, Ollie De Arden, Cliff Marion, the Nutty McNutts, Norine Carman and Her Minstrel Boys 24-30.——GRAND: Pictures to fine business.——SAVOY, IMPERIAL, ASTOR, PHOENIX, PASTIME, and ALAMO: Drawing well.——ITEMS: From advices received here the Kalem Co., now in Ireland, will return to the States during October. This co. made its headquarters here for nearly three years.——W. S. Crosbie, late of St. Louis, where he was cashier for several theatres, began his duties in a similar capacity on the 18th at the Orpheum.——On account of his exceptional rendition of the obligato to the singing of "My Dear Bohemia" by Miss Barnett, of The Red Rose co. last week, Whitney Bennington, the musical director of that co., sent George Orner, first violin of the Duval Theatre orchestra, a diamond scarf pin as a slight token of his esteem, and also offered him position of first violin with The Red Rose co.'s orchestra.

## GEORGIA.

**ATLANTA.**—THEATRE (Homer George): The Red Rose Sept. 18, 19; good co., to good business; cast as follows: Sidney Broughton, Zoe Barnett, Ernest W. Laceby, Sydney De Grey, Joseph W. Standish, Grace Ellsworth, and Marguerite De Von. Alma, Where Do You Live? for balance of week; excellent co., with Nannette Flack, Charles A. Murray and Maitland Davies in the leads, to fine business. Al. G. Field's Greater Minstrels 25-30.——GRAND (William A. Mattice): Tim Murphy and excellent co., including Dorothy Sherrod, presented The New Code 18, 19 to very poor business. Dante's Inferno pictures last part of the week to poor business.——LYRIC (Henry L. De Give and Hugh Cardosa): The Millionaire Kid 18-23 to fair business. The Hoosier Schoolmaster 25-30.

**AUGUSTA.**—GRAND (Richard B. Tant, res. mgr.): Starkey Players Sept. 25, 26 in Monte Cristo; pleased fair houses. Al. G. Field's Minstrels 27, and matinee; S. R. O.; well pleased. William Collier in Take My Advice 29. The Echo 2.

**SAVANNAH.**—THEATRE (W. B. Seeskind): William Collier in Take My Advice Sept. 28 pleased good business. The Starkey Players in repertoire 2, 3.——LIBERTY: School Days 25-30 to good business; pleased greatly.

**MACON.**—GRAND (D. G. Phillips): William Collier in Take My Advice Sept. 30.

## IDAHO.

**BOISE CITY.**—PINNEY (Walter Mendenhall): Della Prinzle Stock co. Sept. 18-23 in The Lottery Man; fairly good business. Traveling Salesman 26. Billy Clifford (Fair Week) 10-12. Berger Roberts 13-15. Sweetest Girl in Paris 18, 19.——ORPHEUM (Flinn and Gwor): Good bills and business past week.——BIJOU-LYRIC: All O. K.——1818: Splendid reels to capacity of house.——NEW BOZ (J. F. Bossert): Fine pictures to S. R. O.——ITEM: Manager Bossert, just home from a flying trip to Portland, 'Frisco, and Ogden, reports that there is not as fine a picture house on the route as the New Bos.

## ILLINOIS.

**OAK PARK.**—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in Salomy Jane Sept. 25-30; fine; capacity. The Heir to the Hoorah 2-7. As Salomy Jane Miss Hayward's portrayal was charmingly naive. Charles W. Dingle as the mysterious stranger was strong and free from bombast. As the children, Dollie Davis, Janet Garnett, and Bryce Oliver were altogether delightful. Rose Watson's Lise Heath showed depth of feeling and remarkable power, while as Red Pete Heath Robert Jones met every requirement. Chester Wallace found in Rufe Waters scope for his ability as an impetuous and romantic player. David Marlowe's Madison Clay brought the tender hearted but implacable feudist before the audience with intense vividness. Scenic Artist Louis Widmeyer won praise for beautiful exterior settings.

**PEORIA.**—MAJESTIC (Henry Sandmeyer, Jr.): Black Patti Sept. 21 pleased; excellent co. Girl of the Streets 22, 23 drew well. The Struggle 24-27; good business; good. George Sidney 1, 2. Kyrle Bellew in The Mollusc 3.——ORPHEUM (Frank Rayman): Ton o' the World Dancers, Dorothy De Schell and co., Lewis and Green, Lester and Manree, Brianza Musical Trio, Mr. and Mrs. Alright, Gregoria and Elmine, Harry All; fine bill; large business 25-1.——LYCEUM (Felix Greenberg): Bifner and Cook, Van and Hoffman, Bon White, Driscoll, Hall and co.; good.

**STERLING.**—ACADEMY (George Olmstead): Arthur Gillespie's Players presented The Great Question, Done in Oil, The Tale of a Coat Sept. 18-20; pleasing splendid business; co. and plays very strong. Parisian Beauties 21 to good-sized house. The Traveling Salesman 22 gave best of satisfaction to packed house.——ITEM: The plays presented by the Gillespie Players were of great interest to Sterling on account of this being the home of Harold Ward, the author of all three plays.

**MT. CARMEL.** — COWLING (Frank J. Cowling): Lyman Twins in The Speculators Sept. 5; good co. and business. The Girl Who Dared 13; fair co. and business. Lorraine Keene co. 15, 16; good co. to fair business. Plays: The Sultan's Daughter and Wyoming. The Rosary 19; excellent co.; very good business. Lorraine Keene co. 22, 23; good co. and business. Plays: A Mother's Sacrifice and The Lady and the Cowboy. Lorraine Keene co. 29, 30.

**CANTON.**—GRAND (William Duffield): Goddess of Liberty Sept. 8; good co. and business. Hickman-Bessey Stock co. 11-17; good co. and fine business. Plays: The Tenderfoot, The Right of Might, A Home Run, The Girl from Home, The Land Beyond the Law, The Factory Girl 8-13. The Girl Who Dares 23; matinee and night. Traveling Salesman 29.——UNDER CANVAS: Forepaugh and Sells Brothers' Circus 23.

**QUINCY.**—EMPIRE (W. L. Busbe): Billy Sept. 23; two excellent performances; fair business. Barriers Burned Away 24; matinee and evening; good business; first-class production and satisfaction. Seven Days 26. The Cow and the Moon 30. Harvey Stock co. 1-7. Wizard of Wiseland 8. Rosary 10.

**AURORA.**—GRAND (Charles Lamb, res. mgr.): Gennaro's Venetian Band Sept. 21, 22 to fair business; pleased. The Cowboy Girl 24; two performances, to medium business. Dave Lewis in Don't Lie to Your Wife 28. The Gay Morning Glories 30. The Heart Breakers 1. Checkers 5.

**LA SALLE.** — ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): The Traveling Salesman Sept. 19 drew packed house. The Parisian Beauties 20 did fair business. The Gillespie Players in Taken Unawares; good satisfaction. The Gay Morning Glories Burlesque co. 28. Merry Mary 2.

**DECATUR.**—POWERS'S GRAND (Thomas P. Ronan): Goddess of Liberty Sept. 16; excellent co., to two good houses. Manhattan Stock co. 18-23; good business. Champagne Girls Burlesque 26. Barriers Burned Away 27. Golden Girl 28. Doll and Her Dollars 30.

**ALTON.**—TEMPLE (W. M. Sauvage): The Harvey Stock co. Sept. 18-23; fair business with The Girl in Hock, The Dope Fiend, Don't Tell My Wife, The King of Detectives, The Moonshiner's Daughter. Billy 24; good business; well pleased. Seven Days 25.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams): The Rosary Sept. 17; good business and satisfaction. Traveling Salesman 20; large and highly pleased attendance. Lena Rivers 24; poor business. Walker Whiteside 11.

**ROCKFORD.**—GRAND (Hugh Flannery): The Cow and the Moon Sept. 19 pleased good house. The Happiest Night in His Life 21; fair house. A Bachelor's Honeymoon 23; matinee and evening; good business.

**OTTAWA.**—THEATRE (M. Duffy): Traveling Salesman Sept. 19 pleased good house. Gillespie Players 21-23; fair business. Gennero's Band 24 delighted poor house.

**PRINCETON.**—APOLLO (E. L. Beielen): The Golden Girl Sept. 18 pleased fair house. The Cow and the Moon 21 pleased good house. Traveling Salesman 27. Lyman Howe 10.

**ELGIN.**—GRAND (Prickett and Thielen): Heart Breakers Sept. 25 pleased good business.——STAR (Prickett and Thielen): The Gypsy and the Gentleman 25-30.

**DIXON.**—OPERA THEATRE (P. P. Starin): Baker and Hirsch present The Parisian Beauties Sept. 23 to good business.

**BELLEVILLE.**—LYRIC (William J. Gilman): Goddess of Liberty Sept. 24; good, to excellent business. Pumpkin Husker 1.

## INDIANA.

### INDIANAPOLIS.

**Mary Shaw Opened Season at the Shubert-Murat —Good Attractions at English's.**

After a three week's preliminary season of pictures, the Shubert-Murat opened its regular season Sept. 25-30 with the charming comedy of home life, Mother, in which Mary Shaw created a profound impression in the title role. Especially noteworthy was the excellent work of Arleen Hackett, Walter Greene and James Brophy. The remaining members of the co., Harold Hendee, George Irving, Alice Martin, Frances McLeod and the Wallace children, were unusually capable. Grace George in Much Ado About Nothing and Just to Get Married 2-4, William Faversham in The Faun 5-7.

Charles Cherry in The Seven Sisters was the attraction the first half of the week at English's 25-27, followed by Elsie Janis in The Slim Princess (return) 28-30. Ethel Barrymore in The Witness for the Defense 2-5, Kyrle Bellew in The Mollusc 4, Get-Rich-Quick Wallingford 5-7.

The Park divided the week with Daniel Boone on the Trail 25-27 and Rock of Ages 28-30.

Bessie Wynn headed a first-rate and entertaining bill at Keith's 25-30, which also included Usa Clayton and co. in A Child Shall Lead Them, The Great Lester, Amoros Sisters, The Pirocoffs, Knute Erickson, Geraldine Cleland and Fox and Foxie Circus.

At the Colonial were Barnes and Robinson, Grace Edmonds, Valentine's Dogs, Jim Reynolds and others.

The Woman's Franchise League of Indianapolis, has invited Mary Shaw to speak on the subject of Woman's Suffrage at the Propylaeum afternoon 4. After the lecture, a reception will

be given in her honor. Miss Shaw, who is playing the title role in Mother at the Murat this week, will leave the cast at the conclusion of the engagement here. PEARL KIRKWOOD.

**LOGANSPORT.**—NELSON (G. A. Holden): Bobby Burns Orpheum Vaudeville co. Sept. 25; large house. Mr. Burns is a Logansport boy and all his friends turned out to give him a warm welcome. Merry Mary 27; well received by two good houses, matinee and night. High Flyers Burlesque 29. Stampede 3. The Fortune Hunter 7. Get-Rich-Quick Wallingford 11.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers): Get-Rich-Quick Wallingford Sept. 22; amused capacity house well. Grace Van Studdiford and good co. in The Paradise of Mahomet 23 pleased two large houses; fine production. Lyman Howe's pictures 29, 30. ——AUDITORIUM (Harry G. Sommers): Nobody's Claim 17-20 satisfied good houses. The Rosary 21-23 drew well and pleased. George Sidney in Busy Izzy 24-27; entertained well to good business. The Stampede 28-30.

**GOSHEN.**—JEFFERSON (H. G. Sommers): The Rosary (return) Sept. 20 to satisfaction. The Stampede satisfied very small patronage 20. Howe's Travel Festival 28. Merry Mary 30. ——ITEMS: Viva Ethelia, of this city, in private life Mrs. H. R. Griffith, who is a member of Colonel W. A. Thompson's Opera co., Angelus Theatre, Chicago, was compelled to retire from the cast, and is now in a Chicago hospital, recovering from an operation for appendicitis.

**MUNCIE.**—WYSOR GRAND (George W. Challis): Earle Stock co. in For Her Sake, When We Were Friends, King's Enemy, Wife in Name Only, Girl of Sunny South, College Chums, Israel, On the Frontier, and Ten Nights in a Barroom Sept. 23-30; pleased good houses all week. High Flyers 27; fair attraction; good house. Papa's New Wife 30. Fortune Hunter 3. Boat of Ages 4. U. T. C. 6. Get-Rich-Quick Wallingford 7.

**ANGOLA.**—CROXTON OPERA HOUSE (Charles Elva): A Cowboy's Honor Sept. 21. George Sidney in Busy Izzy 28; advance sales good. Lyman H. Howe 3. Doll and Her Dollars 6. Ed. Douglas Stock co. (Fair Week) 9. Graustark 19. Madame Sherry 27. Baby Mine 31.

**LA PORTE.**—HALL'S (Cotton and Crocker): John Ennor Sept. 11-16 pleased small crowds. When Knighthood Was in Flower 18 satisfied small but appreciative audience. Ellis's Musical Hawaiians 21-23; excellent; packed houses. Merry Mary 26. Ellis's Musical Hawaiians 28-30 (return).

**BLOOMINGTON.**—HARRIS GRAND (R. H. Harris): The Heart Breakers Sept. 21 pleased capacity. George Dameral as the master and Ruth Peebles as the girl made decided hits. The Goddess of Liberty 29.

**CONNERSVILLE.**—AUDITORIUM (F. B. Kehl): Rosalind at the Red Gate Sept. 25; good, to fair business. Dante's Inferno 2-4. The Cowboy's Honor 7. Don T. Hall Repertoire co. 23-28. Madame Sherry Nov. 7.

**VINCENNES.**—GRAND OPERA HOUSE (W. W. Willis): The Goddess of Liberty, with Joseph E. Howard Sept. 28. The Stampede 11. William Courtney 14. Ris Perkins co. 21. Innes's Band 22. Merry Mary 28.

**RICHMOND.**—GENNETT (O. G. Murray): Seven Days Sept. 22; fair business; good co. Rosalind at Red Gate 27 pleased two fair houses. Get-Rich-Quick Wallingford 5.

**MICHIGAN CITY.**—ORPHEUM (Horace Genge): Merry Mary Sept. 25 delighted fair audience.

**NOBLESVILLE.**—GRAND (H. C. Gaeth): Rosalind at the Red Gate Sept. 30.

## IOWA.

**DAVENPORT.**—BURTIS'S OPERA HOUSE (Shubert, Cort and Kindt): Henry Woodruff in The Prince of To-night Sept. 18 pleasing performance; fair sized audience. The Girl of the Streets 21 to good business. The Rosary 23; very satisfactory to liberal patronage. The Traveling Salesman 24 pleased a fair sized house. The Parisian Beauties 25 to topheavy business. The Cow and the Moon 26. Don't Lie to Your Wife 1.——GRAND (J. L. Hughes): Kyrle Bellew 9. Walker Whiteside 13. Ethel Barrymore 19.

**CLINTON.**—THEATRE (C. E. Dixon): The Golden Girl Sept. 20; fair offering and business. The Rosary 22 pleased large audience. Dr. Frederick Cook lectured to two fair audiences 23. Parisian Beauties 24; good business. The Cow and the Moon 25 pleased light business. A Merry Bachelor 1. Billy 3.——ITEM: The Golden Girl co. stranded here 20, and remained five days.

**MARSHALLTOWN.**—NEW ODEON (J. Rachford): The Squaw Man Sept. 19 drew a good house. The Three Twins 21 pleased a good house. Cal Stewart in Politics 24 pleased an excellent house. The Rosary 1. The Cow and the Moon 4.——COLONIAL (G. Walter Thompson): Pleased excellent houses with two fair vaudeville bills 17-23.

**DUBUQUE.**—GRAND (W. L. Bradley): The Cow and the Moon Sept. 24; two delighted audiences. Madame Sherry 25 pleased excellent house. Oscar Figman, Marie Flynn, and Flo Irwin divided honors. William Hawtrey in Dear Old Billy 27. The Light Eternal 28-30. The County Sheriff 1.

**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren): The National Stock co. Sept. 11-16; good co. and business. Plays: Reaping the Harvest, Circumstantial Evidence, Lena Rivers, Brought to Justice, Divorce, The Battle for Life.

**EAGLE GROVE.**—ARMORY OPERA HOUSE (W. F. Insel): Cal Stewart in Politics Sept. 25; good co.; fair business. County Sheriff 27. Isle of Spice 17. Girl and the Tramp 25.

**SPENCER.**—GRAND (Franklin Flotte): M. G. M. Lecture Course, Hon. Champ Clark, Sept. 27. Lena Rivers 29. Three Twins 2. Cal Stewart 7. Lyman Twins 10.

## KANSAS.

**WICHITA.**—AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. presented The Barrier Sept. 18-23 delighting large houses. This co. now includes Walter P. Richardson, Ashton Magrane, Herbert Dubbins, Jack Marvin, Henry Lots, John A. Wolfe, Hooper Toler, Jane Morgan, Louise Roberts, Margaret Burke, Gladys Lanphere, Kathryn B. Perry, Elizabeth Stewart.——LYCEUM (E. L. Martling): North Brothers' Stock co. presented In Missouri 1823; pleasing large houses. This co. includes Orval Sourrier, Bert Rodney, J. W. Dennis, Sport North, Ira Herring, W. W. Craig, Ralph Griffin, Eugene Dennis, Neal Anderson, Vane Calvert, Violet La Clear, Gene Fulmer, Florence Craig, and Genevieve Russell.——ITEM: One of the finest playhouses in the Middle West, the New Crawford Theatre, will be opened 2, 3 with Henry Woodruff in The Prince of To-night as the attraction. This modern ground floor, fireproof structure was erected at a cost of $100,000, and has a seating capacity of 1,400.

**COLUMBUS.**—McGHIE'S THEATRE (W. B. McGhie): Blind Boone and co. Sept. 20 with the usual satisfaction. Christie's Minstrels 23; nothing heard from them. Regular season opens with The Rosary 30. The Whole Dam Family 7.——ITEM: The Cosmopolitan Carnival co. 25-30.

**OTTAWA.**—ROHRBAUGH (F. C. Dobson): Morey Stock co. Sept. 18-23. List of plays: A Better Way, The End of the Trail, and Sweet Clover; good performances, to fair business. The Denver Express 2.——UNDER CANVAS: Patterson Street Fair 18-23 pleased good business.

## KENTUCKY.

**PADUCAH.**—KENTUCKY (W. A. Finney): Down in Dixie Minstrels 7 pleased large house. Rosary 8. The Heart Breakers, with George Dameral, 19. Driftwood 28.——ARCADE (Desberger Brothers): Opens with vaudeville Oct. 16.

**MIDDLESBORO.**—MANRING (J. P. Dugan): J. A. Coburn's Minstrels 18 pleased fair audience.

**MIDDLESBORO.**—MANRING (J. P. Dugan): The Ladies' Spanish Orchestra 12. Beverly of Graustark 16.

**BOWLING GREEN.**—OPERA HOUSE (J. M. Robertson): Lodier and Bratton's Driftwood Sept. 28.

## LOUISIANA.

**FRANKLIN.**—OPERA HOUSE (T. O. Bodin): Curtiss Comedy co. Sept. 10-24; good co.; fine business. Plays: La Belle Marie, Man and Master, In Nebraska, The Boss of Bar E, The Whirlpool, The Golden Giant Mine, Lynwood, The Gambler's Wife, Arabian Nights, Man and the Brute, The Planter's Wife, East Lynne.——ITEM: Curtiss Comedy co. closed Summer season here 10, and opened regular season 15, headed by John Kaiser and Bertha Natino, and supported by Flosale Stricker, Lon Stricker, S. M. Curtis, Joseph Haggerty, Jack Frazier, Max Laine, Bertha Morris, Ada Lucas, and a band of twenty pieces. This co. has given entire satisfaction.

**LAFAYETTE.**—JEFFERSON (C. M. Parkerson): McFadden's Flats 10; good co. and business. Aphie James Oct. 1. Tim Murphy 8. Thief 12. Wizard of Wiseland 23. Al. Field Nov. 5. Third Degree 16. Nest Egg 23.

**THIBODAUX.**—OPERA HOUSE (W. F. Nolan): The Thief 17; strong cast; Marion Sherwood and F. B. Hersome excellent in leading roles.

**LAKE CHARLES.**—ARCADE (J. L. White): Girl in the Train 24. Girl from Rector's 29. Aphie James Oct. 2. Nat Goodwin 6.

## MAINE.

**BANGOR.**—OPERA HOUSE (F. A. Owen): Dante's Inferno pictures closed Sept. 23 and pleased good audiences. The County Sheriff 25 to full house; co. and performance fair. The Taylor Stock co. 2-7. The Nest Egg 9, 10. The Speedthrift 12, 13. The Climax 14. The Round Up 16-18. Over Night 20, 21.

**LEWISTON.**—EMPIRE (J. A. O'BRIEN): Taylor Stock co. closed Sept. 23; good business. Helen Ware in The Price 28. Phil Ott's Comedians 29, 30. The Wolf 2.

**BRUNSWICK.**—TOWN HALL (H. J. Given): St. John's Band and Concert co. 11.

## MARYLAND

### BALTIMORE.

#### The Academy Opened—The Columbia Players Living Up to Their Reputation.

The event of the week and in fact of the season occurred Sept. 30, when Nixon and Zimmerman's Academy of Music threw open its doors under a new regime, which is destined to land it on the top wave of popularity. This famous playhouse has been completely made over, and now rivals any of the big houses of the country in beauty of decoration and comfort of its patrons. Such an outpouring has seldom been witnessed, as was on hand 30 to celebrate the occasion, enthusiasm bubbled over and Messrs. Dean and Henkle were simply deluged with congratulations. Courteous treatment and unfailing attention to the comforts of their patrons is to be the motto of the new management. The Pink Lady was the attraction selected to dedicate the occasion and while not the same co. which sang the operetta in New York, it contains several people of exceptional merit. The cast is headed by Alma Francis, Tom Waters, Wallace McCutchon, and Miss Cecil Cunningham, who sings the title role. The house is almost practically sold out for the remainder of the engagement which lasts through week of Oct. 2. Alma, Where Do You Live? 9-14.

Ralph Hers, in Dr. De Luxe, opened a week's engagement at Ford's 2 to a good-sized house. This attraction was seen here last season and there have been but few changes in the cast since. The engagement will very likely prove profitable. David Warfield in The Return of Peter Grimm 9-14.

Madame X, which proved one of the biggest successes of the past season, returned to the Auditorium for a week's engagement 2 to a S.R.O. house. Adeline Dunlap has the role of Jacqueline, replacing Dorothy Donnelly. Full houses will be the rule here all week. Louise Gunning in The Balkan Princess 9-14.

For the fourth week of their engagement the Columbia Players are offering The Great Divide at Albaugh's for week 2. Frances Neilson and Mr. Van Buren still add more wreaths to their laurels. The co. is gaining the confidence of the local public as it well deserves to, as it is by far one of the best stock cos. we have ever had. The engagement has been extended two more weeks, and we hope it will remain throughout the Winter. Before and After 2-7.

Amelia Bingham made her first appearance in Baltimore this week as a vaudeville star, where she heads the bill at the Maryland, in her playlet Great Moments from Great Plays. She received a rousing reception on Monday. Others on the bill include Arthur Pickens and co., Olga Petrova, Johnny Johnson, the Five Satsudas, the Creighton Bros., and the Six Musical Cuttys.

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The Boston Players are doing Hazel Kirke at the Savoy 2-7.

The World of Pleasure is holding the stage at the Gayety opening 2 to big business while the Kentucky Belles are on view at the Monumental for the same period.

At Holliday Street Theatre Around is playing its first engagement at a down-town house, and the capacity house on Monday night seemed to enjoy the performance.

Messrs. Klaw, Erlanger, Nixon, Zimmerman, and Frohman were among the many notable personages who were present for the opening of the Academy.

Henry Kolker scored a tremendous success at the Auditorium 25 in The Great Name. No finer nor more artistic performance has been seen on a local stage for many moons. It possesses all the elements for a big success, and should enjoy a prosperous run in New York.

I. BARTON KREIS.

**CUMBERLAND.**—MARYLAND (William Cradoc, res. mgr.): Vaudeville and pictures drew well and pleased Sept. 18-23. Billy Allen's Musical Comedy co. 25-30; opening bill, The King of Kokomo.——ITEM: The Annual Fair and Horse Show 3-7.

**ANNAPOLIS.**—COLONIAL (W. F. Croucher): The Gambler Sept. 23; good performance, to fair business. Old Homestead 25; good performance, to fair business. Firing Line 30. The Four Pickerts 2-7. Seven Days 14.

## MASSACHUSETTS.

**FALL RIVER.**—ACADEMY (George S. Wiley, res. mgr.): Dante's Inferno Sept. 18-23 (daily matinees) drew very large attendance and gave the best of satisfaction. The Angel and the Ox 29-31. The Girl in the Taxi 2. The Speedthrift 3. Oxer Night 4. Ten Nights in a Barroom 5-7.——ITEMS: Manager Edward Bloom, of New York, was in town 20, the guest of Manager George S. Wiley.—Harry Lauder will appear here 23, matinee only, then going to Providence for night performance.—Harry S. Hadfield will be entertained by Citz Marshal Medley during the engagement of Over Night 4.—Leo Shoob will again direct the Savoy Theatre orchestra.—William Manning will have charge of the box-office, and William Dillon the stage; season opened 25; with the opening of the Savoy 25 all the theatres in town are open, and the new season well under way with a good outlook for business.—Thomas Whalen, of New Bedford, has joined the Fannie Hatfield co., playing vaudeville.—Cards from Walter S. Fenner, of The Rosary co., report good business.—Rollo Lloyd and Charles Kennedy, of the Lonergan Stock co., were in town 24 visiting friends.—Manager L. M. Boas has returned from a trip to Europe, and has assumed charge of the Bijou and Premier theatres.—C. L. Benson, who is not in the best of health, will take a vacation for a few weeks. W. F. GEE.

**BROCKTON.**—CITY (W. B. Cross): Baker and Murray, Rose Sheridan-Welch, Billy Fisher, Those Four Boys Quartette, and the pictures to full houses Sept. 25-27.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in Barriers Burned Away Sept. 25-30 opened to large and pleased audience. Frances Brandt as Christine, Thurlow White as Dennis Fleet did fine work, and William H. Dimock, William B. Freeman, Jessie Bates, and Mary Asquith are deserving of mention. Girls 2-7.——SHEEDY'S (Nat Burgess): Virginia Huber, Jack Alvin, the Nine Krazy Kids, and pictures 25-27 to large business.

**LAWRENCE.**—OPERA HOUSE (George W. Gallagher): The Girl in the Taxi Sept. 21 pleased packed house. The County Sheriff 23; good business. Helen Ware in The Price 25 was well received by a good house. The Witching Hour 27; fair business. Zelda Sears in The Nest Egg 28-30. The Fighting Parson 2-4. The Lottery Man 5. The Speedthrift 6, 7.——BROADWAY (W. C. Fleming): Fanny Hatfield, Nat Burns, Mr. and Mrs. Fairchild, Mikael, Hunt and Miller, Vida and Hawley, the De Vans, Nellie Moran, the Warwicks, and Von Serley Sisters 25-30; big business.

**NORTHAMPTON.**—ACADEMY (B. L. Potter): Forty-five Minutes from Broadway Sept. 23, and matinee, pleased fair attendance. Helen Grayce co. 25-30; popular attraction, to average attendance. Plays: Wildfire, Charley's Aunt, Squaw Man, Jane Eyre, Beverly of Graustark, Port of Missing Men, A Gentleman from Mississippi, Romeo and Juliet, Arizona. The Turning Point 2. Russian Ballet 11.

**WORCESTER.**—THEATRE (J. Sheehan): Robert Edeson in The Cave Man Sept. 25, to pleased large business. C. James Bancroft in The Private Secretary 28; good co. and fair business.——POLI (J. C. Criddle): Poli Stock co. presented The Fourth Estate 25-30; full houses for entire week.——FRANKLIN (J. Belmont): The Social Maids 28-30; good co. and good business.

**LOWELL.**—OPERA HOUSE (Ralph A. Ward): Climax Sept. 19; good co. Harry Kelly 21; good business. Zelda Sears in The Nest Egg 25-27 pleased good houses. Newlyweds 28-30. Dante's Inferno 2-7.——HATHAWAY (Gartland and Shapiro): Donald Meek Stock co. in The Barrier 18-23; capacity. Naughty Marietta 25-30.

**FITCHBURG.**—CUMINGS (H. F. Jackson): The Confession Sept. 21 (manager of E. of C.) pleased good house. Newlyweds 28.——BIJOU (H. F. Jackson): Vaudeville and pictures 25-27.——ITEM: Johnny Beck, member of the Bijou Baseball Team, was seriously injured during game 23.

**HOLYOKE.**—EMPIRE (T. F. Murray): Empire Stock co. Sept. 25-30 is Caught in the Rain; business fine; Edna Marie Andrews and Margaret Ralph especially pleased; orchestra and scenic effects a feature. O. E. Covert has left co.

**HAVERHILL.**—ACADEMY (Frank V. Carpenter): Crescent Stock co. in The Squaw Man Sept. 25-30. George D. Hart, Adele Blood, Graham Velsey deserve mention. Witching Hour 28. Crescent Stock co. in The Sign of the Four 2-7.

**GARDNER.**—THEATRE (W. A. Wesler): Girl in the Taxi Sept. 19; good co. and business. Forty-five Minutes from Broadway 21; good, to fair business. Witching Hour 29. Newlyweds and Their Baby 4.

**ATHOL.**—ELLSWORTH OPERA HOUSE (A. Ellsworth): Forty-five Minutes from Broadway Sept. 22; good co.; very good business. The Girl from Bohemia 10. The Blue Mouse 13.

**GLOUCESTER.**—UNION HALL (Lothrop and Tolman): The Girl in the Taxi Sept. 23 pleased capacity house. The Man on the Box 3.

## MICHIGAN.

**GRAND RAPIDS.**—POWERS'S (L. S. Billman): Dillingham and Ziegfeld launched Eddie Foy in Over the River Sept. 25, 26 before generously applauding capacity houses; the co. including a particularly stunning and vivacious chorus is capable. Ethel Barrymore in The Witness for the Defense 30. Walker Whiteside in The Magic Melody 3, 4. May Buckley and Frederick Burton in Partners 5-7. David Bispham in The Gamblers 12. Kubelik 27. William Hawtrey in Dear Old Billy 28, 29.——MAJESTIC (Orin Stair): Merry Mary 21-23 pleased good business. The Bed Mill 24-27 drew well and made its usual hit. Checkers 28-30. Paid in Full 1-4. The Struggle 5-7.——TEMPLE (C. H. Miles): Vaudeville and motion pictures drawing good business.——GARRICK: Bishop's Players in The Forger 24-30. Slaves of the Orient 1-7.——ITEM: Charles Dillingham, Florenz Ziegfeld, George V. Hobart, and Julian Mitchell were present at the premiere of Over the River.

**SAGINAW.**—ACADEMY (W. A. Rusco): George Sidney in Busy Izzy Sept. 18; co. fair; good house. Grace Van Studdiford 20 gave a good performance to a small audience. Peck's Bad Boy 22; large house. Tempest and Sunshine 24; two performances at popular prices filled the Academy and gave satisfaction. Delia Geueste 25-30. Billie Burke 2.——BIJOU (W. A. Rusco): Forty-five Minutes from Broadway 25-30.——JEFFERS THEATRE (W. A. Rusco): Vaudeville 24-30. Frank Seymour and Alicia Robinson, Riehl Grand Opera Quintette, Mason and McClure, Eddie Gardner, George Devoy and Dayton Sisters, Adams and Gahl Musical Comedy co. 1-6.——AUDITORIUM (Fred Walters, custodian): Ladies' Navassar Band 25-30.

**PORT HURON.**—MAJESTIC (Sam Hartwell): Checkers Sept. 21 drew large house and pleased. Morris-Thurston Stock co. 24-30; capacity business all week; one of the best cos. here this season. Little French Maids 4. Brewster's Millions 5. Madame Sherry 6. Fortune Hunter 15. Get-Rich-Quick Wallingford 20.——CITY (Sam Hartwell): Beginning 1, vaudeville will be the attraction, with Frank Werbinsten as one of the biz features. The Girls of Monte Carlo 13.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Jackson): The Oscar F. Cook Stock co. presented On the Quiet, The Girl of the Mountains, The Power of the Church, The Man and the Girl, The Train Robbers, and The Fatal Wedding Sept. 18-23. Lyman Howe's Travel Festival 26. R. C. Whitney presents The Show Girl 30. The Girl from U. S. A. 3. The Monte Carlo Girls 7. The Doll and Her Dollars 11. Tossell's Vaudeville Tours 14.

**OWOSSO.** — THEATRE (Ed. Jamieson): Widow McCarty Sept. 24 to good business. The Little Homestead 30. 1. The Powell Stock co. 2-7. Lillian Lyon Stock co. 9-14. Messenger Boy 15. The Doll and Her Dollars 17. The Girl from U. S. A. 22. Madame Sherry 23.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle): Fire and Flame, Lawton's, Sept. 16; packed house; satisfied. Messenger Boy 21 pleased fair house. Lion and Mouse 25. When Knighthood Was in Flower 4. The Right of Way 6. The Aviator 14.

**ADRIAN.**—CROSWELL OPERA HOUSE (C. D. Hardy): Nancy Boyer opened a week of repertoire Sept. 25 in When Knighthood Was in Flower to a crowded house and gave very good satisfaction.

**CALUMET.**—THEATRE (J. D. Cuddihy): Chauncey Olcott in Macushla Sept. 21; very large and enthusiastic house. Lion and the Mouse 27. Grace Van Studdiford 28. U. T. C. 29.

**BATTLE CREEK.**—POST (E. R. Smith): Jeanne Towler in The White Sister Sept. 23; fair business. Merry Mary 24 pleased good business. Barrow-Howard Players 25-1.

**ALPENA.** — TEMPLE (W. B. Roberson): Clarence Bennett's Squaw Man Sept. 20 pleased fair house.

## MINNESOTA.

### ST. PAUL.

**Sarah Padden Made Lasting Impression—Good Business at All Houses.**

All of the theatres, except the Metropolitan, which is having a dark week, turned people away evening of 24, and the week promises well.

Sarah Padden's exceptionally fine acting in The Third Degree at the Grand 24-30, is attracting large numbers to that popular house. The co. is a competent one and includes Joseph E. Garry, Daniel Pager, John O'Meara, Thomas Wells, and Lottie Emmons. The Light Eternal Oct. 1-7. Three Twins 8-14. Traveling Salesman 15-21. George Sidney 22-28.

The Metropolitan is dark 24-Oct. 1. George Beban in The Sign of the Rose 2-4. The Fortune Hunter, with Fred Niblo and Josephine Cohan 5-7. Elsie Janis 8-11. Ethel Barrymore 12-14. Eddie Foy in Over the River 15-21. Walker Whiteside 22-28. The Girl I Love 29-Nov. 1. The Girl of My Dreams 2-4.

The Orpheum again offered an excellent bill 24-30, consisting of Tom Nawn and co. in When Pat Was King, Horton and La Triska, "General" Edward Lavine, Willa Holt Wakefield, Lydell and Butterworth, Three Hickey Brothers, and Brent Hayes.

The Empress bill 24-30, embraced The Telephone Girls, Stewart and Donahue, Kennedy and Williams, the Levinos, Grace Leonard, and Maude and Gill.

Willy Zimmerman heads the Majestic bill 25-Oct. 1.

The Shubert sheltered Clark's Runaway Girls 24-31, while the Star housed The Bohemian Burlesquers.

The Rosary closed an engagement of big receipts at the Grand 23, the house being filled at nearly every performance.

Frank Priest, who has appeared in many important roles with the Neill company in seasons past, is treasurer at the Shubert.

JOSEPH J. PFISTER.

### MINNEAPOLIS.

**Unusual Conditions Noticeable Here—Gertrude Hoffman and Sam Bernard Divided Week.**

Seldom before so early have the leading theatres had dark weeks. This year, however, the Shubert started off by following its opening week with H. B. Warner in Alias Jimmy Valentine with a seven days' intermission before the opulent Russian ballets burst into view, Sept. 17-19. Now it is the Metropolitan's turn and there is an open week between William Hawtrey in Dear Old Billy 10-16 and The Fortune Hunter, with Fred Niblo, which comes Oct. 1-4, and will be followed by George Beban in The Sign of the Rose 5-7.

Gertrude Hoffman's Russian ballet was a gorgeous spectacle, although the attendance was hardly what it should have been. Miss Hoffman interpolated her well-known vaudeville act, including a round dozen of imitations, and as a result little Lydia Lapoukawa and Volinine left the co. because they insisted that their contract specified that no vaudeville acts should be introduced. Understudies in their places carried Les Sylphides, the pastoral ballet, to success. Sam Bernard filled out the week with the conventional but amusing musical comedy, He Came from Milwaukee, and had the assistance of Nella Bergen, Billy Gaston, George Baldwin, Henry Norman, Anna Wheaton, and Louise Mink. Grace Van Studdiford in The Paradise of Mahomet opens Oct. 1.

At the Bijou The Rosary drew good houses 24-30. The Third Degree, with Sarah Padden, who did as well last year as Annie Jeffries, follows.

The Lyric, former home of stock, is housing daylight motion pictures, with Caroline Nichols's Fadette orchestra as an added attraction. The New Grand, a comfortable little vaudeville theatre, is doing well with pictures and vaudeville acts.

Dr. Ludwig Wullner was the headliner at the Orpheum and proves a great success, although opinion was sharply divided regarding him. Mr. and Mrs. Jack McGreevy and the Russian Troubadours were other acts worthy of note.

CARLTON W. MILES.

**WINONA.**—OPERA HOUSE (O. F. Burlingame): Lewis-Oliver Players Sept. 17-24 pleased; business good. Plays: Thorns and Orange Blossoms, The Village Schoolmaster, The Final Settlement, A Wife's Secret, In Wyoming, Camille, College Belle, Woman Against Woman, Dear old Billy with William Hawtrey, 26. Chauncey Olcott 30. Dong Morgan co. 1. Elks' Minstrels (local) 3, 4.

**OWATONNA.**—METROPOLITAN (C. J. Servatius): William Hawtrey and co. in Dear Old Billy Sept. 25; splendid performance, to small house. F. H. Kelly, Ruth Tomlinson, and Cassie Jamieson were special favorites. Three Twins 7. Cow and the Moon 25. Traveling Salesman 27.

**RED WING.**—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Mrs. Wiggs of the Cabbage Patch Sept. 19 pleased full house. Servant in the House 28. Morgan Stock co. 2-7.

**AUSTIN.**—IDLE HOUR (Collins and Vallean): Flora De Voss co. Sept. 5-10 with Two Thieves; S. R. O.; pleased. Three Twins 5.

## MISSISSIPPI.

**YAZOO CITY.** — THEATRE (D. Wolerstein): The Thief (Western) Sept. 22 pleased very good business. Alma, Where Do You Live? 23. Al. G. Field's Minstrels 24.—ITEM: Manager Wolerstein has put the house in first-class condition during Summer.

**HATTIESBURG.**—AUDITORIUM (Mort L. Bixler): Tim Murphy in The New Code Sept. 25 instead of 2, as heretofore reported. Fine co.; fair business. Evans's Minstrels 11.

**MERIDIAN.**—GRAND (L. Rolbenberg): Tim Murphy Sept. 26. Madame Sherry 28. The Nest Egg 21 canceled.

**BILOXI.**—DUKATES (J. J. Corcoran): St. Elmo Nov. 9.

**MACON.**—LYCEUM (S. J. Fiebleman): The Thief Sept. 26; good co. and well-pleased house.

## MISSOURI

### KANSAS CITY.

**George Beban Made a Lasting Impression—Lola Downin Making New Friends.**

The Sign of the Rose, with George Beban as the star, was the Willis Wood offering Sept. 24-30, playing to a good week's business. As Pietro, the Italian, Mr. Beban gives the stage a character that should live long in its memory, his characterization proving one of the rarest impersonations seen upon the local stage for some time. The audiences were most enthusiastic and demanded his appearance before the curtain many times. A strong supporting co. included Franklyn Ritchie, Marie Pavey, George Probert, Carl Anthony, Phillip Perry, A. S. Byron, Ada Gilman, and James A. Marcus. The play was attractively staged. The Girl of My Dreams 1-7.

The Shubert had the Dante Inferno pictures for the third week, beginning 24, to good business nightly.

Manager Earl Steward announces the regular opening of his house for Oct. 1, when The Piper comes for a week's run.

The Grand had The Traveling Salesman 24-30, and the popular comedy found additional favor by its visit. Shep Camp is seen in the title-role this season, while Faith Avery is the Beth Elliott, both appearing to advantage. The play is excellently kept up in all departments. Hanlon's New Fantasma 1-7.

The Gillis had The Denver Express 24-30, and although seen here several times before proved a good drawing card. A presenting co. of ability handled the many exciting scenes of the play in a most creditable manner and won applause. Daniel Boone on the Trail 1-7.

The Woodward Stock put on The Chaperons for their second week at the Auditorium 24-30 and scored a big hit. Lola Downin in the role formerly played by Miss Elliott established herself firmly with the stock co. patrons by a thoroughly pleasing performance, while Austin Webb as Jim shared in the honors with her. Frank Jones, John J. Flanigan, Emma Campbell, and Anna Singleton, of the support, distinguished themselves especially by clever performances. The production was appropriately staged.

The Photo Shop, a musical comedy vaudeville skit, was the headliner at the Orpheum 24-30, pleasing immensely. Other acts were Gerald Griffin and co., Fay, Two Coleys and Fay, Three Vagrants, Charles and Anna Glocker, Clark and Bergman, McCormack and Wallace, and Redway and Lawrence, all winning applause. Business big, as usual.

Another good bill at the Empress pleased large audiences throughout the week of 24-30. Mabel Wayne was the headliner, while the Dancing Dupars, Hopkins Sisters, Florence Modena and co., Manual DeFrates, Flying Russells, and Farrell Brothers also found favor.

The Gayety had the Midnight Maidens 24-30, playing to a very satisfactory week's business. Big Banner Show 1-7.

The Girls from Reno held the boards at the Century 24-30, opening to two big Sunday houses. Collins and Brown, with Violet Dusette, were the principals of a co. that met with favor. Jardin de Paris Girls 1-7.

The annual Missouri Valley Fair at Electric Park opened 23 and will continue until Oct. 8. Big crowds are attending the exhibition nightly and the event promises to be a big success from every standpoint. D. KEEDY CAMPBELL.

**ST. JOSEPH.**—TOOTLE (Harry L. Cort): Dante's Inferno Sept. 24-30. Seven Days 28.—LYCEUM (C. U. Philley): The Light Eternal 17-20; good co.; pleased good business. The James Boys in Missouri 21-23; was a motion picture history of the famous local bandits; business crowded. Human Hearts 24 pleased good business. Fantasma 25-30.

**HANNIBAL.**—PARK (J. B. Price): The Lion and the Mouse Sept. 18; fair co. and business. The Golden Girl 23 canceled. Barriers Burned Away 25. The Cow and the Moon 29. The Girl I Love 30.—UNDER CANVAS: Buffalo Bill's Wild West and Pawnee Bill's Far East 29.

**MOBERLY.**—THEATRE: Third Degree 13; well filled house; pleased. Lion and the Mouse 20 pleased good house. Missouri Girl 30. Hutton-Bailey Stock co. 2-7. Denver Express 11. Wizard of Wiseland 14. Rosary 19. Pumpkin Husker 21. Prince of To-night 27.

**FULTON.**—PRATT'S (Gaw and Newland): The Lion and the Mouse Sept. 23; splendid cast; fair business. Breckinridge Stock co. 2-9. Rosary 17.—UNDER CANVAS: Gollmar Brothers' Circus 26 played to good business; patrons well pleased.

**DE SOTO.**—JEFFERSON (F. R. Dean): The Great Western Stock co. Sept. 18-23 (fair dates); good co. and business. Plays: The Game, Sign of the Four, Belle of Richmond, Out of the Fold, The Slave Girl, Rowdy Dan, The Millionaire Tramp 5.

**COLUMBIA.**—THEATRE (R. H. Hall): The Third Degree 13 opened season to good house. The Rosary 19 pleased fair house. The Lion and the Mouse 23; good co.; medium house.

**LAMAR.**—OPERA HOUSE (W. R. Banks): The Rosary Sept. 22 to good business; performance excellent. Breckenridge Stock co. 25. Missouri Girl 7. The Crook 15.

## MONTANA.

**BUTTE.**—BROADWAY (James K. Heslet): The Sweetest Girl in Paris Sept. 17 pleased; capacity. Bright Eyes 24. Gertrude Hoffmann and Russian Ballet 25. Henry Miller in The Havoc 26. Sam Bernard 2. Third Degree 7.

## NEBRASKA.

### OMAHA.

**The Light Eternal at the Brandeis—Attractions at Other Houses.**

At the Brandeis The Light Eternal was the attraction 21-24, playing to fair business. Human Hearts 25-28, is playing to average business. Manager Burgess announces Seven Days 29-30, Madame Sherry Oct. 1-4, Chauncey Olcott 5-6, The Traveling Salesman 7, The Fortune Hunter 8-11.

The attractions at the Orpheum for week of 24 are: Hinton and Wooton, Billy Smythe and Marie Hartman, Clifford Walker, Dave Genero, and Ray Bailey, Kenney, Nobody and Platt, Mlle. de Falleres, and Joseph Hart's A Night in a Turkish Bath, which was deservedly the head liner and which made an excellent impression.

Manager Johnson, of the Gayety, has Gallagher and Shean's Banner Show week of 24, and as usual business is splendid and the enthusiasm great. The Runaway Girls 1-6.

Down at the Krug they have the Jardin De Paris Girls and Merry Minstrel Maids week of 24. Business excellent.

At the American the Woodward Stock co. is giving The Fourth Estate week of 24, with Glittering Gloria underlined.

It is announced that the Boyd will open week of Oct. 1 with the Dante Inferno picture films. The Shubert house is not yet quite finished, but a few more days will see it in perfect working order.

The coming ten days is the period set by the Board of Governors of the Knights of Ak-Sar-Ben for our usual Fall festivities, at which time we are expecting enormous crowds from Nebraska and adjoining States, and the theatres will undoubtedly profit by the large influx of out-of-town visitors. J. RINGWALT.

**LINCOLN.**—OLIVER (F. C. Zehrung): Dante's Inferno Sept. 25-30; excellent pictures to fair business. Madame Sherry 5.—ORPHEUM (W. H. Pierong): Strong bill to capacity houses 25-30. The Lorch Family, Gordon Eldrid and co., Abbot and White, Mayhelle Fonda Troupe, Patsy Doyle, Wood Bros., Wilson and Wilson.

**NORFOLK.**—AUDITORIUM (M. W. Jencks): The Lyman Twins, Sept. 21; pleased good house. The Aviator 26, excellent to small business. Henry Woodruff 28. As Told in the Hills 30.

**FREMONT.**—LARSEN (W. A. Lowry): The Aviator Sept. 29.

## NEVADA

**RENO.**—MAJESTIC (Arthur J. Aylesworth): Aylesworth Musical co. in The Merry Whirl Sept. 18-23.—WIGWAM (C. O. Davis): Vaudeville and photo plays 18-24; big business.—GRAND (Hunt Brothers): Photo plays 18-24; good houses.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (Corson and King): Nellie Franklyn Sept. 21-23; poor business. Plays: Kentucky Sue, An Orphan's Prayer, The Girl of Eagle Ranch. Newlyweds 25 more than pleased fair business; deserved packed house. Helen Ware in The Price 27 delighted good business; excellent co. and performance. Zelda Sears in The Nest Egg 4. Madame X 7. Phelan Musical Comedy co. 12-14. Naughty Marietta 19. Fighting Parson 21.

**PORTSMOUTH.**—THEATRE (F. W. Hartford): Rice and Walters, novelty sketch team; Frank Barrett, comedian; Ethel Wood, singer, and the regular pictures drew well first half of Sept. 25-30. The Climax 27 pleased fairly with medium business. Vaudeville and pictures 28-30.

**BERLIN.**—ALBERT (Albert Croteau): White Squaw Sept. 18 pleased fair business. Phil Ott's Musical Comedy co. 2-4.

## NEW JERSEY.

### JERSEY CITY.

**Robert Mantell at the Majestic—Louis Leon Hall Doing Well.**

Robert B. Mantell and his excellent co. drew fine audiences to the Majestic Sept. 25-30, when the regular repertoire of tragedy was presented in a most complete manner. Every attention was paid to details. As Macbeth Mr. Mantell is fine. He was equally successful in Richelieu, Othello, King Lear, and Richard III. The Girl in the Taxi 2-7. Silver Threads Among the Gold 9-14.

Charley's Aunt was presented at the Orpheum 25-30 by the Louis Leon Hall Stock co. to immense business, and it was a pleasing production. The play went with a bang and kept the audience in a constant roar of laughter. The staging and scenery were of the best. Louis Leon Hall in the star part was fine and made the most of his opportunities. Joseph Belman as Jack and John H. Dilson as Charley were fine. Frank La Pierre and Charles Harris as the two fathers were immense. James T. Morey as the butler played a small part capitally. Two newcomers in the co. were Lucile Ward as Donna Lucia and Alice Clifton as Amy, both of whom made good. Josephine Fox as Kitty was, as usual, artistic. Minna Phillips played Elg in a fine manner. Paid in Full 2-7. Are You a Mason? 9-14.

Miner's Americans came to the Bon Ton Theatre 25-30 to excellent business. Broadway Gaiety Girls 2-7.

Teddy Simonds, manager for Miner's Americans, closed his season with that co. here 25.

Principals of the local schools, pupils, lawyers, doctors and many other professional people have availed themselves of the opportunity to see Robert Mantell in his repertoire of Shakespearean plays at the Majestic Theatre 25-30. All have been loud in their praises of the actor, his co. and the careful manner in which each play has been presented. WALTER C. SMITH.

**BURLINGTON.** — AUDITORIUM (Charles M. Lanning): Old Homestead Sept. 21; under direction of Frank Thompson to packed house. William Lawrence as Joshua Whitcomb gave a delightful interpretation. Vaudeville and pictures 22 included the Sheldon Trio and introduced "Baby" Sheldon. Baby Mine 26. Henrietta Crosman 6.—ITEMS: The Mt. Holly Fair 3-6.—Clarence Yarnell was in town last week.—Frances B. Glasgow, of Montgomery and Stone's Old Town, is visiting her parents here.—Margaret and Sadie MacDonald were in town 21.

J. WILL BURR.

**PATERSON.**—LYCEUM (F. J. Gilbert): Drew fine houses Sept. 25-30, with Ward and Vokes in The Trouble Makers. The co., especially Lucy Daly, gave the best of satisfaction. Silver Threads 2-4. Let George Do It 5-7.—OPERA HOUSE (John J. Goetchius): The stock offered When Knighthood Was in Flower 25-30, and will be repeated 2-7.—EMPIRE (A. M. Bruggemann): Presented the following bill 25-30: good houses. The Great Howard, Anna Whitney, Ruiano Singers, De Michel Brothers, Ruff Brothers and Clayton Gainsborough, and the Monkey Hippodrome.—MAJESTIC (W. H. Walsh): Continue with vaudeville and pictures to good business.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses): Ralph Hers in Doctor De Luxe opened a week's engagement Sept. 25 to good business. Thy Neighbor's Wife, with Arthur Byron, 2, 3. Henrietta Crosman 5. Kitty Gordon in The Enchantress 7, 8.—TRENT (Montgomery Moses): Business and bill good for the week of 25. McIntyre and Heath, Regal and Wensch in No Trespassing, Walker and Ill, Eddie Estus were the leaders. — STATE STREET THEATRE: Vaudeville and pictures to good houses 25-30.

**BRIDGETON.**—CRITERION (Ed. B. Moore): Two large audiences greeted William Laurence in The Old Homestead Sept. 20. Thomas J. Fitzpatrick as Cy Prime and William McKegney as Seth Perkins added much comedy. Emma Chase as Aunt Tilda was delightful. Frederick Lyon as Happy Jack and Dorothy Antel as Rickety Ann were characters most creditably filled. Seven Days 12.

**UNION HILL.**—HUDSON: The new bill Sept. 25-30 (house now closed on Sundays) comprised acts by Claude and Fannie Usher, George E. Reno and co., Walter James, Haskell Fitzgerald and co., James Donovan and Charles McDonald, Guertin, Germain and Weston, Mayme Remington and Her Picks, and Howard; business continues fine.

**ELIZABETH.**—PROCTOR'S (Fred Thompson): Vaudeville Sept. 25-30; good attractions and business.


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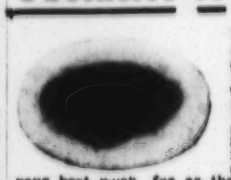

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## NEW YORK.

**ALBANY.**—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): The Aborn English Opera co. Sept. 21-23 scored a big success, offering Thais and The Tales of Hoffmann, new to local patrons. The most remarkable work, however, was done by Louis Kriediler, the baritone in Madame Butterfly. Other principals of notable importance were Edith Helena, Jane Abercrombie, and Louise Le Baron. Phillip Fein also did exceptionally clever work throughout the engagement. The Never Homes 25-27. Lew Fields's newest offering in the musical comedy line had its premiere performances and scored an instantaneous success with the largest audiences of the season, and will prove one of this season's biggest hits. Its satire on woman suffrage is timely and full of ludicrous situations and replete with catchy songs, dances and entertaining novelties on the most elaborate scale. The co. includes George Monroe, Al. Leech, Jess Dandy, Lillian Herlein, Bessie Clifford, Will Archie, Pat and Florence Courtney, Joseph Stanley, and little Helen Hayes. Louis N. Parker's English cast in Pomander Walk 2. Fritzi Scheff in The Duchess 3, 4; the advance sale of seats has broken all records. Harry Lauder 25.—EMPIRE (James H. Rhodes, res. mgr.): Dave Marion and his Big Dreamland co. made their initial appearance here under the direction of the Columbia Amusement Co. 21-23, and broke all records for business. Marion has never been seen to better advantage as Snuffy the Cabman, and scored a great big hit. The star is surrounded by an unusually clever co. of burlesque artists, and the performance gave the greatest satisfaction. Gordon and North's co. in The Passing Parade drew largely 25-27, and pleased. Manchester's Crackerjacks 28-30. Ben Welch's Burlesquers 2-4.—GAIETY (O. H. Stacy): The Dainty Duchess co. and Mlle. De Leon, the Original Girl in Blue, played to tremendous business 25-30.—PROCTOR'S (Howard Graham, res. mgr.): Week 25-30 offered a fine programme, including Lillian Ashley, Osoka Troupe, Puck and Lewis in their new singing and dancing act, Evelyn Hope and co., Quigg and Nickerson, Warcher Brothers, George Nagel and co., the Glissardons, Charles Horne and co., and May Elinore; full capacity house prevailed entire week.—ITEMS: Lew Fields was in town during

the opening performance of The Never Homes.—Owing to some misunderstanding Ned Wayburn has severed his connection with Lew Fields's production of The Never Homes, and J. M. Hoffman, of the Shubert forces, and W. J. Wilson, of the New York Hippodrome, has succeeded him.
GEORGE W. HERRICK.

**ELMIRA.**—LYCEUM (Lee Norton): Quincy Adams Sawyer Sept. 23; two good houses; pleased. Three Twins 26. Howe's pictures 3. The Gamblers 4. The Girl Who Dared 7.——MOZART (G. W. Middleton): The popular Stanford and Western Players, headed by Emily Smiley and managed by Maurice Stanford, returned 2, to remain until Spring. The Wife will be offered 2-7.——COLONIAL (Schwenpe Brothers): George Auger and co. in Jack the Giant Killer, Watson and Little, Nellie Lynch, Carl McCullough, and Reed Brothers 25-30; large and delighted houses.——MAJESTIC (G. H. Von Demark): Lareine, Tom Ripley, Musical Vynos, and McGarry and Reverie 25-30; capacity; pleased. ——ITEMS: Joseph R. McCloskey and Briggs French, recently of the Rorick's Glen Opera co., have signed for important roles, with Lulu Glaser in Miss Dudlesack.—Brandon Evans has been signed for leading male roles with the Stanford and Western Players at the Mozart.—Newton Beers, well remembered for his splendid work in years gone by, is the guest of friends here.—Henry Rigney has been placed in charge of the main door at the new Colonial Theatre.—It is intimated that the Lyceum, the Reis house here, will soon offer the Syndicate attractions.
J. MAXWELL BERRS.

**WATERTOWN.**—CITY OPERA HOUSE (W. Scott Mattraw): Seven Days Sept. 22; excellent; business; co. pleased.——LYRIC (J. E. Lewis): The Simmonds Duo, very neat singing and dancing; Hamilton and Zimmerman in comedy playlet 18-23; good houses.——KINNEY'S ORPHEUM (S. L. Oswald): Howell Keith Stock co. 18-23 in Don't Tell My Wife, Snug Harbor, and Jesse James in the Rockies; a co. of old-timers; business improved over previous week. ——ITEMS: Masonic Opera House at Adams, N. Y., opened Sept. 16, to run pictures and vaudeville under management of Fred J. Smith. Some road attractions will be booked. Good stage facilities and Adams is said to be an excellent business town.—Roster of the Howell Keith Stock co. includes Priestland Alvares, property man; Marcius Alvares, stage-manager; Frank O. Priestland, manager; Daisy Beverly, Oscar O. Travers, Jessie Grinstead, Ruth Hewitt, Charles Newhart, Joe A. Lackaye, Minnie Lackaye, Master Hewitt, Nelly Lyons Healy, Marie St. Catherines. Local critics pronounce the aggregation exceedingly well balanced.
DON HOLBROOK.

**ROCHESTER.**—LYCEUM (M. E. Wolff): Nazimova in The Other Mary Sept. 25, 26 drew large houses. The histrionic art and personal charm of the star compelled admiration. She was ably supported by Brandon Tynan and Malcolm Williams. Thais 28-30 proved most interesting in which Constance Collier and Tyrone Power gave finished performances of the leading roles. Billie Burke in The Runaway 4, 5. Folies Bergere co. 6, 7.——BAKER (F. G. Parry): Satan Sanderson 25-30 was given an enthusiastic reception. Norman Hackett proved himself thoroughly capable in a very difficult role, and the play was one of the best attractions seen at the Baker this season. The Real Girl 2-4. Mutt and Jeff 5-7.——COOKE'S (W. Munta): The Star Show Girls presented a two-act piece with an olio that was worthy of favorable comment 25-30.——CORINTHIAN (F. Strauss): The Bon Ton Burlesquers offered a pleasing entertainment 25-30. Many catchy songs were featured.
R. G. ZIMMER.

**SYRACUSE.**—EMPIRE (F. Gade): Nazimova in The Other Mary to fair business Sept. 22, 23, in which Brandon Tynan is given an opportunity to do some of the best work of his career. Thais, with Tyrone Power, Constance Collier, and Julian L'Estrange, was a sumptuous production and attracted well 25-27. Folies Bergere 2-5. Billie Burke 6, 7.——WIETING (John L. Kerr): The Kinemacolor pictures of the coronation 25-30. A Million 2-4. Fritzi Scheff in The Duchess 6, 7.——BASTABLE (S. Bastable): The Man Between 21-23 was one of the best acted popular-priced attractions ever seen here, the work of Hershel Mayall and Harrison Stedman being especially prominent; business good. The Newlyweds returned to packed houses 25-30. Mutt and Jeff 2-4. Bonita in The Real Girl 5-7.
E. A. BRIDGMAN.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (Charles G. McDonald): Mutt and Jeff performed to two large audiences Sept. 21. U. T. C. attracted capacity houses 23. Usual street parade preceded matinee. The Gamblers was witnessed by a large house 25. Honors were equally divided between Wright Huntington, Mabel Brownell, and Willis Granger. Arrival of Kitty 27; fair houses. The Bohemian Girl 29, 30. Fritzi Scheff in The Duchess 2. Commander Walk 3. The Confession 4, 5.——MOHAWK (Ackerman & Gill): Girls from Happyland 21-23 drew big houses. Billy Watson and Nellie Watson are at the head of the co. Crackerjacks 25-27 played to light business. John Jess, Ruby Leoni, and Mollie Williams are the principals. Passing Parade 28-30. Bon Tons 2-4. Ben Welch's Burlesquers 5-7. Bowery Burlesquers 9-11.——ITEM: Charles H. Benedict, formerly manager of the Van Curler, has been nominated for Mayor.

**GLOVERSVILLE.**—DARLING (Will E. Gaut): The Gamblers Sept. 21; excellent cast and much appreciated by a good-sized audience. It's All on the Quiet 23; matinee and night; amused fair-sized audiences. Fortune Hunter 26 delightful presentation in every way; co. perfect throughout and business good. Harry Kelly in His Honor the Mayor 27 to fair business and was as pleasing and entertaining as ever. Lyman Howe 28. The Girl Who Dared 30. At the Old Cross Roads 3. Virginia Minstrels 4. Turning Point 7. The Confession 10. Wolf 11. Home Ties 12. Tracked by Wireless 13. Cat and the Fiddle 14. Beauty Spot 16. Blue Mouse 18. Forty-five Minutes from Broadway 21. Eugene V. Debs 22. Witching Hour 28.

**TROY.**—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Mutt and Jeff Sept. 22, 23; amused fine audiences. The first production of The Three Lights was given 26 by May Robson and a fine supporting co., consisting of Jack Storey, Paul Decker, Faye Custek, Lenore Phelps, John Rowe, Lottie Blake, Belle Starr, C. C. Gwynne, Eddie Leaman, Eugene Ordway, George Hall, W. Haenteges, and Elenore Flowers. The scenery, costumes and effects were all new, and taken altogether it was a splendid entertainment and well pleased the fine audience. The play will undoubtedly make a hit. The Aborn Opera co. in The Bohemian Girl 28; big house and splendid performance.

**ONEONTA.**—THEATRE (George Roberts): Three Twins Sept. 27; good co.; big business. Frank Tierney as Tom Stanhope deserves special mention; also Kate Barnard as Kate Armitage. Hughes and Logan in Mr. Sweeney's Terrible Mistake, and Mudge, Morton and Edwards 28-30.——ITEM: The patrons of the Oneonta Theatre will be pleased to learn that the house orchestra is, within a short time, to come under the direction of Robert E. Gardner, who has just returned from several years' study in Brussels, Belgium.

**AMSTERDAM.**—OPERA HOUSE (George McClumpha): Dockstader's Minstrels Aug. 21; packed house. Three Twins Sept. 4; good business. Madame Sherry 5; light business. Chorus Lady 8; fair house. Fighting Parson 16; light house. Buster Brown 18; fair business. Aborn Opera co. in Martha 20; fair house; deserved capacity. Lawrence D'Orsay 21 pleased fair house. U. T. C. 22; big business. Gamblers 23; fair business. His Honor the Mayor 25. Mutt and Jeff 27.

**SARATOGA SPRINGS.**—BROADWAY (M. B. Haase): Hortense Nielson in A Doll's House benefit of new Saratoga Hospital) Sept. 23 to large audience. The Fortune Hunter 25; excellent co. and production, to large and greatly pleased audience. McCuen and Ward 28 failed to materialize. The Girl Who Dared 29. Seven Days 3. Stetson's U. T. C. co. 4. Forty-five Minutes to Broadway 12. The Witching Hour 17. The Cat and the Fiddle 18.

**MIDDLETOWN.**—STRATTON (O. S. Hathaway): Chorus Lady Sept. 1; fair house. Newlyweds 7; good business. Kirk Brown co. in East of the Divide, Enemy to the King, Two Orphans, Romeo and Juliet, and Michael Strogoff 11-16; good business. Country Boy 21 pleased good houses. Bought and Paid For 23; fair business. Alma 28; good business. Fortune Hunter 29. Mutt and Jeff 2.

**WALDEN.**—DIDSBURY THEATRE (C. B. Didsbury): Charles K. Champlin Stock co. opened Sept. 25-30 to S. R. O. and continues to fill the house; excellent co. Opening play, The Mill of the Gods, followed by The Crisis, Shore Acres, The Call of the Wild, The Reformer, and Hello, Bill. Baby Mine 5.——ITEM: Charles K. Champlin made a new record, running four matinees in one week.

**BINGHAMTON.**—STONE OPERA HOUSE (Fred Gillen): Quincy Adams Sawyer Sept. 22 pleased good-sized audience. Lyman H. Howe's Travel Festival 23; heavy business. Three Twins 25; very good performance and business. Kate Barnard, Frank Smith, and Frank Tierney were among the principals who appeared to advantage. Fortune Hunter 2. Bohemian Girl 4.

**NEWBURGH.**—ACADEMY (Fred M. Taylor): Country Boy Sept. 22 to good business; pleasing performance. Kirk Brown co. opened 25-30 with East of the Divide to crowded house. Other plays: Ingomar, An Enemy of the King, East Lynne, Romeo and Juliet, The Two Orphans, Iron Master, Othello, Michael Strogoff; co. good. Baby Mine 7.

**CORNING.**—OPERA HOUSE (H. F. Tuthill, res. mgr.): Buster Brown Sept. 28 pleased fair house. Three Twins 30. His Honor the Mayor 3. The Gamblers 5. The Girl Who Dared 10. The Kinemacolor co. 12-14. The Turning Point 17. At the Old Cross Roads 20. The Confession 21.

**CORTLAND.**—THEATRE (Dillon Brothers): Quincy Adams Sawyer Sept. 19; good co. and business. The Kinemacolor pictures 22, 23; good, to fair business. The Three Twins 25. The Newlyweds 3. The Gamblers 9. Durno, the magician, 11 (benefit).

**AUBURN.**—AUDITORIUM (J. N. Ross): His Honor the Mayor Sept. 29; excellent business. Welsh Choir 30. 1.——JEFFERSON (James Brennan): The Gamblers 2.——BURTIS-GRAND (J. N. Ross): Royal Comic Opera co. 25-30; good business. Play: A Trip to India. Same co. 2-7.

**PALMYRA.**—OPERA HOUSE (H. L. Averill): Vaudeville and pictures Sept. 23; packed house. De Rue Brothers 29, 30; good business. ——ITEM: Manager Averill has transferred his picture house from Sodus to Phelps for the Winter season.

**SODUS.**—OPERA HOUSE (Mills Brothers): Buster Brown Sept. 26; excellent business; fourth time here. Turning Point 21. Town Marshal 28.——ITEM: Good attractions just seem scarcer than ever. Business promises to be best this season in history of house.

**GENEVA.**—SMITH (F. K. Hardison): Three Twins Sept. 21; good co.; pleased large house. De Rue's Minstrels 23 pleased fair house. His Honor the Mayor 30. Fortune Hunter 5. Gamblers 10. The Girl Who Dared 11. Beauty Spot 13.

**JAMESTOWN.**—SAMUELS OPERA HOUSE (J. J. Waters): The Girl in the Taxi Sept. 21; good business. Al. Wilson in The German Prince 25; fair business. The Chorus Lady 28. A Pair of Country Kids 30. Kinemacolor 2-4.

**PERRY.**—AUDITORIUM (Max Andrews): King Stock co. Sept. 18-23; good business. Gamblers 13. At the Old Cross Roads 27.——ITEM: Manager Andrews has changed Lynn Stock to Wausau, where he has leased the Opera House.

**BATAVIA.**—DELLINGER OPERA HOUSE (William F. Haits): De Rue Brothers' Minstrels Sept. 20, 21 pleased good business. Along the Kennebec 23, 24; good, to capacity. The Girl in the Taxi 26; excellent, to good business.

**NEWARK.**—SHERMAN OPERA HOUSE (S. P. Sherman): Belgarde Stock co. Sept. 18-23; good co., to record-breaking business. Buster Brown 27.

**LYONS.**—MEMORIAL THEATRE (Burt C. Ohmann): Howe's Travel Festival Sept. 25; finest moving pictures ever here to fair business. De Rue Brothers' Minstrels 28.

**POUGHKEEPSIE.**—COLLINGWOOD: Turning Point Sept. 27; fair house. Baby Mine 28. Alma 29. Fortune Hunter 30. Kirk Brown co. 2-7.

**HORNELL.**—SHATTUCK OPERA HOUSE (Charles S. Smith): The Chorus Lady Sept. 25; fair business and performance. Quincy Adams Sawyer 27. Buster Brown 29. Three Twins 2.

**PENN YAN.**—SAMPSON (C. H. Sisson): Buster Brown Sept. 25 pleased good business. The Girl in the Taxi 28. Whiteside-Strauss co. 2-7. The Gamblers 11.

**WELLSVILLE.**—BALDWIN (Inter-State Amusement Co.): The Girl that Wasn't Sept. 23 pleased good business. Quincy Adams Sawyer 25 to fair house; pleased. Lyman H. Howe 29.

**HERKIMER.**—GRAND (Ben Shermer): Little Miss Kut-Up Sept. 28.

## NORTH CAROLINA.

**TARBORO.**—OPERA HOUSE (Braswell and Savage): The Manhattan Opera co. Sept. 16; good house and performance. The Man on the Box 29. Frederick the Great 5. The White Sister 12. Johnnie J. Jones Carnival week of 2. Private Secretary 16. The Girl in the Taxi 9. The Firing Line 24. John Robinson's Circus 20. The Country Boy 26. Lyman H. Howe 30.

**RALEIGH.**—ACADEMY (S. A. Schloss): Al. G. Field's Minstrels Sept. 19; S. R. O. Man on the Box 23; fair business. Dixie Minstrels 25; fair business. The Echo 26; fair business. The Girl in the Taxi 30. The Gamblers 2.

**WILSON.**—LYCEUM (J. J. Privett): Dandy Dixie Minstrels Sept. 26. Man on the Box 28. ——UNDER CANVAS: The Mighty Haag Circus 30. Johnny Jones Carnival 9-14.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (J. R. Higgins): Man on the Box Sept. 27; good co.; well-filled house. Dandy Dixie Minstrels 30. Graustark 2. Girl in the Taxi 3.

**ROCKY MOUNT.**—MASONIC OPERA HOUSE (R. L. Huffines): Manhattan Opera co. Sept. 22; fair; good house. Chocolate Soldier 29.

**ASHEVILLE.**—AUDITORIUM (S. A. Schloss): The Echo Sept. 28. United States Marine Band 29.

**HENDERSON.**—GRAND (J. S. Poythress): Graustark Sept. 22; good co., to fair house. The Clansman 3.

**WINSTON-SALEM.**—(S. A. Schloss): Jolly John Larkins Sept. 26; small house; pleased. The Echo 27; full house.

## OHIO.

### TOLEDO.

**Billie Burke Pleased Valentine's Patrons—Keith's New House Opened to Good Business.**

Billie Burke and a fine co. presented The Runaway at the Valentine Sept. 23 and pleased a large audience. Frank Robertson's travelogues pleased good houses 24-30.

At the Lyceum The Rosary, with Harrington Reynolds as Father Brian Kelly, drew good houses 24-30. The Dawn of a To-morrow 1-4. Paid in Full 5-9.

The American offering 24-30 was The Heart of Chicago. The Little Girl That He Forgot 1-7. Harry Clay Blaney 8-14.

One of the most brilliant events in the history of Toledo playhouses was the opening of the Keith Theatre 25, when every seat in that pretty theatre was taken and hundreds turned away. The theatre, with its furnishings, has cost between $150,000 and $175,000, and its success a source of much satisfaction to Joseph Pearlstein, the Toledo theatrical man whom B. F. Keith has chosen to be the resident manager. A wealth of flowers graced the lobby and foyer, many of which were sent from Cleveland, Detroit and Cincinnati. The house has a total seating capacity of 1,628. The lighting effects are superb.
E. LIZBETH.

**ZANESVILLE.**—WELLER (W. S. Canning): Al. H. Wilson in The German Prince Sept. 29; good business. The Chicago Stock co. 2-7, in Sham, The Governor and the Boss, Our New Minister, Strongheart, The Genius and the Model, The Angel of the Trail.——ORPHEUM (E. R. Harris): Five vaudeville features 25-27, with the Five Burns Sisters headliners; good acts and business.——ITEMS: W. S. Canning, manager of the Weller, attended the aviation meet in Canton 26.—Canning and Marsh are planning to open the Schultz with first-class vaudeville.—E. R. Harris has sub-leased the Orpheum and is now in active management. Somers has retired from local theatrical life.—Irene Akerly has been reinstated as pianist at the Orpheum and the Musicians's Union troubles are over. In honor of the event the union serenaded the Weller, the Orpheum, and the Hippodrome 29.—Manager Canning has secured the Robert Mantell co. for a Shakespearean production early in November.
LAURA B. POE.

**SPRINGFIELD.**—FAIRBANKS (Karl H. Becker): The Fortune Hunter Sept. 20 made the same decided hit as last season to capacity. Seven Days 21; thoroughly enjoyed by a fair house. Howe's Travel Festival 26; enthusiastically received by a fine audience. Elsie Janis in The Slim Princess 3. U. T. C. co. 4. Montgomery and Stone in The Old Town 7. Little Miss Fix-It, with Nora Bayes and Jack Norworth, 10.——COLUMBIA (Sun Amusement Co.): Rosalind at Red Gate 22, 23; co. good and pleased very good attendance. Himmelein's Associate Players 25-30 in The Rose of Killarney, In the Bishop's Carriage, Thelma, The Orphan's Prayer, Three Weeks, The Rosary, The Hidden Hand, Faust, Camille; well presented; business good. Quincy Adams Sawyer 5.——ITEM: The Columbia (formerly the Grand) has been practically rebuilt and refinished and furnished throughout by Director Sun, and opens the season with very bright prospects. The formal opening will be about the middle of October.

**EAST LIVERPOOL.**—CERAMIC (William Tallman): Mary Emerson and co. presenting The Morals of Marcus, Lady Frederick, His Majesty and the Maid, Vanity Fair, The Making of Maddalena, Will o' the Wisp Sept. 18-25; fine business; highly pleased. Get-Rich-Quick Wallingford 25 more than pleased good business; excellent co. Madame Sherry 28. The Fortune Hunter 29. The Gamblers 2. Quincy Adams Sawyer 5. Fred V. Bowers in My Cinderella Girl 6.——ITEMS: John Morris, of the Wallingford co., renewed old acquaintances here.—W. P. Connery, of the Wallingford co., was entertained by the Knights of Columbus while here.

**YOUNGSTOWN.**—GRAND (Joseph E. Shagrin): The Crusaders Sept. 21-23; good pictures to good business. Al. H. Wilson 27; good co.; pleased fair business. Across the Pacific 28-30. Quincy Adams Sawyer 2. The Gamblers 3. The Goose Girl 4. The Chorus Lady 5-7.——PARK (L. B. Cool): Get-Rich-Quick Wallingford 26; very good co.; pleased large audiences. Montgomery and Stone in The Old Town 5.——ITEM: Rose Lubonn and Joseph Manning were heartily received and given many curtain calls.

**BELLEFONTAINE.**—GRAND (C. V. Smith): Mae La Porte Stock co. Sept. 18-23 to S. R. O.; one of the best cos. here. Plays: Just Plain Mary, Miss Petticoats, Her Lord and Master, All-of-a-Sudden Peggy, Dorothy Vernon of Haddon Hall, The Girl Patsy, Edythe Clemons and her jolly entertainers in vaudeville 25-27. The Girl and the Prince 2. Monte Carlo Girls Burlesque co. 3.——ITEM: On account of rain Fair Week a two-day Fair will be held Thursday and Friday of Harvest Home Carnival. 9-14.

**AKRON.**—COLONIAL (R. M. Stanley, res. mgr.): Get-Rich-Quick Wallingford Sept. 28. ——GRAND (O. L. Eisler, res. mgr.): Chief of the Secret Service 21-23 pleased good business. Harry Clay Blaney in Across the Pacific 25-27 did an excellent business with a clever co. Quincy Adams Sawyer 30. The Family 2-4. The Gamblers 5. The Goose Girl 6, 7. Norman Hackett in Satan Sanderson 9-11. Bonita in The Real Girl 12-14.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (The Moore Circuit): The Nest Egg Sept. 19; good co.; pleased small house. My Cinderella Girl 22; excellent co.; pleased fair house. Peck's Bad Boy 30. Town Talk 2. Chorus Lady 9. Barriers Burned Away 23. The Stampede 27.

**MASSILLON.**—NEW ARMORY (Fred. G. Smith): The Nest Egg Sept. 27. Himmelein's Associate Players 9-16. The Newlyweds and Their Baby 23.——ITEM: Himmelein's Associate Players are featuring Bessie Dainty, who before her marriage to Ira B. Earle, manager, was Bessie Brenneman of this city.

**PIQUA.**—MAY'S OPERA HOUSE (Central Ohio Association Theatres Co.): Winifred St. Clair in The Yankee Girl. Girl from Out Yonder, Show Girl, and Girl and the Detective Sept. 25-30; business fair. Get-Rich-Quick Wallingford 4.

**BUCYRUS.**—OPERA HOUSE (W. P. Gebrisch): A Pair of Country Kids Sept. 19; fair business. Howe's pictures (auspices Knox Daughters) 27. The Girl and the Prince canceled. Peck's Bad Boy 3. The Nest Egg 11. Barriers Burned Away 19. The Newlyweds 24.


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**CAMBRIDGE.** — COLONIAL (Hammond Smithers): Louis Francis Clark in The Next Egg Sept. 21; charming comedy; fair house. Marie's U. T. C. 22; good house. Frederick V. Bowers in My Cinderella Girl 23; good house; pleased. Al. Wilson 25.

**WOOSTER.**—OPERA HOUSE (Kettler and Lamb): Get-Rich-Quick Wallingford Sept. 27; fine; pleased a good house. Joseph Manning as Mutt in Wallingford was exceptionally fine. The Lewis H. Earl Stock co. 9-15.

**TROY.** — MASONIC (David Morgan): John W. Vogel's Minstrels Sept. 7; fair co. and business. Beverly of Graustark 27; excellent co.; fine business. The Thief 3. Wheeler Sisters Stock co. 9-14. Rosary 16.

**GALLIPOLIS.**—THEATRE (J. M. Kaufman): Vogel's Minstrels Sept. 20; S. R. O. Rosary 13. Peck's Bad Boy 17.—ITEM: House has been remodeled and business very good so far.

**ZANESVILLE.**—CITY OPERA HOUSE (Flavin and Van Ostran): The Price and Butler Comedy co. opened a week's engagement Sept. 25 to business to capacity of house; co. is far above average.

**HAMILTON.**—SMITH'S (Tom A. Smith): Howe's Picture Travelogue Sept. 24 pleased big audience. Kibbie's U. T. C. 1. The Imperial Stock 3-8 (Fair Week).

**PORTSMOUTH.**—GRAND (Trees and Taylor): Vogel's Minstrels Sept. 20; fair, to big business. Beverly of Graustark 26. Finnegan's Honeymoon 29.

**DELPHOS.**—GRAND (Nat Smith): Lyman Howe's pictures Sept. 21 gave splendid satisfaction to Six Perkins 2. Next Egg 10. Weizzat 13. Versmond Graham Stock co. 16-21.

**NAPOLEON.**—OPERA HOUSE (J. M. Risser): Peck's Bad Boy Sept. 20; fair house; pleased.

**WARREN.**—OPERA HOUSE (John J. Murray): Seven Days Sept. 19 pleased filled house.

**SALEM.**—GRAND (H. P. Kyts, res. mgr.): Madame Sherry 4. The Chorus Lady 5.

**KENTON.**—GRAND (A. R. Waterman): The Next Egg 4.

## OKLAHOMA.

**LAWTON.** — AIRDOME (Henry Cassin): Russell's Merry Makers Sept. 10-16 in The Prodigal Son, Running for Office, The Toiler, Man That Got Forgot, Love of a Thief, Parish Priest, Lighthouse Robbery, and Arizona Girl. Final settlement 23. Girl and the Tramp 26. Tempest and Sunshine 1.—UNDER CANVAS: Sells-Floto Circus 14.

**DURANT.**—OPERA HOUSE (George Harrison): Dore Hasting in The Man on the Case Sept. 20; very good co.; fair business. Ossie Marion and Billie Lee in Tempest and Sunshine 23. Marie DeGafferelly in The Dashing Widow 25.

**HAYRE.** — AUDITORIUM (Whiteside and Walton): Florence Gordon in Girl and the Tramp Sept. 20 pleased fair house.

## OREGON.

**SALEM.**—GRAND (L. P. Waters): The Sunny Side of Broadway Sept. 18; better than ever; good house. Richard Carle in Jumping Jupiter 22. Baby Mine 27. Girl in Taxi 30. House Next Door 9. The Flirting Princess 14. Mas Dill 15. Traveling Salesman 23.

## PENNSYLVANIA.

**READING.**—ACADEMY (Phil Levy, res. mgr.): The Kentucky Belles, a rattling good burlesque organization, entertained two good houses Sept. 21. The Fortune Hunter 22 to good business. Two fair-sized audiences were on hand to witness the first production in this city of Rose Stahl's comedy success. The Chorus Lady, 23, with matinee. Billie Richie appeared at the head of a co. of funmakers in a lively musical show entitled Around the Clock 26; a small but capable chorus sang well and often, and the comedians kept the audience in laughter and apparent delight; Mr. Richie scored a hit from the time of his first appearance; business fairly good. Sam Rice and his Daffydills (burlesque) 28, with matinee. Seven Days 29. Lillian Rhodes in The White Sister 30, with matinee. Stetson's U. T. C. 2. Fiske O'Hara 3. The Girl and the Tramp 4. The Pacemakers 5. The Bohemian Girl 7.—ITEMS: Mechanics are busy reconstructing portions of the Grand Opera House, the balcony and gallery of which were condemned recently by the City Building Inspector. As soon as alterations are completed Manager Keeney will rededicate the playhouse as a vaudeville and motion picture theatre.—A feature act at the Palace 28-30 was Bugs Raymond, the eccentric baseball pitcher, and Clara Hess in a comedy offering entitled Nuttology. The remainder of the bill was clever.—The Hippodrome presented as a feature act A Roman-ce of Asia, with twelve people and beautifully staged.

**LANCASTER.**—FULTON OPERA HOUSE (C. A. Yecker): The Kentucky Belles in The Morning After Sept. 22, with Marion Benson, Elm City Quartette, Lester Pike, Ben Byron, Topack and Manning, and La Belle Helene, gave an excellent performance to a good-sized house. The Old Homestead, 23, with a good co., pleased two good-sized houses. The Chorus Lady 26, with good co., pleased a large audience. The Firing Line 27 attracted a fair house. Billy the Kid 28 gave satisfaction to fair returns. Around the Clock 30. The Cowboy and the Thief 3. The Pacemakers 7.—FAMILY (Charles M. Howell): George M. Cohan's Minstrel Boys, Bobby Stewart and Gertrude Earl in Tom's Mix-Up, Adele Kent, the Frankforts, and motion pictures 25-27 pleased very large houses. George M. Cohan's Minstrel Boys caught on strongly and held the boards all week. Bert and Irene Jack in A Wise Investment, Alice Clark, and Cornelia and Wilbur appeared 28-30.—ITEMS: William W. Kiesler, one of our leading baritones, has gone to New York to study under Julius Walker.—Raymond C. Yecker is treasurer at the Fulton this season. He is a son of Manager Yecker.

**ALLENTOWN.**—LYRIC (N. E. Worman): Henry Kolker in The Great Name drew very fair houses Sept. 21, 22. Mr. Kolker scored heavily as Joseph Hofer, and at the end of second act was obliged to respond to repeated curtain calls. The supporting co. was up to the usual Savage standard, and includes Rose Kyall, Sam Edwards, Louise Woods, and Lissie Collier; fine performance. Baby Mine drew good house 23, and proved the laughing hit of the season. Genevieve Cliffe was capital as the young wife, Wallace Thomas, an old favorite here, was excellent as the father of the triplets, which came on the installment plan, and Earl Mitchell was very funny as Patty Jenks. Around the Clock, a sparkling musical comedy, drew good houses 27. Billie Richie heads the co., and he kept the audience in a continuous roar, the cast throughout is a very good one, and all helped to keep the audience in good humor. Henrietta Crosman 2. Richard Jose in Silver Threads 3. Stetson's U. T. C. co, 4. The Umpire Burlesquers 6. Let George Do It 7.

**ALTOONA.**—MISHLER (J. C. Mishler): Ethel Barrymore Sept. 22; good house. Madame Sherry 23; S. R. O. Sam Rice's Daffydils 25; large attendance. The Gamblers 26; medium house. The Chorus Lady 28; good patronage. Seven Days 30. Montgomery and Stone 2. The Neighbor's Wife 3, 4.—OLPHEUM (A. E. Denman): The popularity of this house continues the same as ever and good business is the rule. This week's bill is made up of Mlle. Rialta, Adams and Schaefer, Bowers and Wade, Belle Oura, Marguerite Newton and co., and Orpheascope.

**WILKES-BARRE.**—GRAND (D. M. Cauffman): Around the Clock Sept. 21-23; good business. Silver Threads 25-27 pleased. Kinemacolor pictures of coronation 28-30. Blanche Ring in The Wall Street Girl 2. Let George Do It 3. Mutt and Jeff 4, 5. Aborn English Grand Opera co. in The Bohemian Girl 6. Barenkof Yiddish co. 10.—LUZERNE (Leon Ferrandini): Sam Devere co. 25-30 pleased large houses. The Jolly Bachelors 9-7. Moulin Rouge Girls 9-14. Kentucky Belles 16-21. Sam Rice's Daffydills 23-28.

**M'KEESPORT.**—WHITE'S NEW THEATRE (Fred. E. Johnson): The Fortune Hunter Sept. 25, big business; excellent co.; more than pleased. William Rosetle as Nat Duncan, Forest Robinson as Sam Graham, and Edith Luckett were well liked and received much applause. Life Motion Pictures 29, 30. The Gamblers 30. The Chorus Lady 3. My Cinderella Girl 4. Thy Neighbor's Wife 7. Peck's Bad Boy 9.—OLPHEUM (Charles Throop): Vaudeville; big business.

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Myrkle-Harder Stock co. Sept. 25-30; opened to S. R. O. Plays first half of week: His Last Dollar, Sunday, Salomy Jane, A Southern Gentleman, and The Awakening of David. Miss Myrkle, the leading woman, is a Sunbury favorite and received a rousing welcome in this city. Madame Sherry 2. Fiske O'Hara 5. Mutt and Jeff 9. The Old Homestead 13. U. T. C. 14. Chauncey Keiffer Stock co. 16-21.

**JOHNSTOWN.**—CAMBRIA (H. W. Scherer): The Chocolate Soldier Sept. 20; capacity and fine performance. Madame Sherry 22; good attraction, to fair business. Ethel Barrymore in The Witness for the Defense 23; good performance, to fine business. M. P. of Johnstown flood 25; poor attraction and good business. Sam Rice and His Daffydill Girls 26; good performances and business. The Gamblers 27. The Chorus Lady 30. The Old Town 3.

**PUNXSUTAWNEY.**—JEFFERSON (P. L. Guthrie): Madame Sherry Sept. 26. Girl Who Wasn't 30. Buster Brown 6. My Cinderella Girl 9. Newlyweds 10. Girl in Taxi 24. Girl Who Dared 26. Gamblers 30.—ITEMS: Manager Guthrie is a local man and well known here.—Hugh Campbell has been engaged as stage carpenter. John Fish is the box-office.

**BRADFORD.**—THEATRE (Jay North): The Chorus Lady Sept. 27 pleased fair house. Howe's pictures 30. Buster Brown 2. The Three Twins 4.—GRAND (Vic Oxley): Faust Brothers, musical act; Mlle. Emman, dancer; Maddox and Maston, sketch. Helen Shipman, and pictures 28-30; fine business.

**HONESDALE.**—LYRIC (B. H. Dittrich): The Girl and the Tramp Sept. 29. Let George Do It 5. Hal Johnson in The Girl Who Wasn't 13. The Monarch and the Maid 20. A Matter of Honor 16. U. T. C. 24. The Hussars 30. The Confession Nov. 2.

**GREENVILLE.**—LAIRD OPERA HOUSE (W. H. Miller): Howe's pictures Sept. 21 pleased crowded house; better than ever. Mason and Street 25-30; capable co., to good houses. The Chorus Girl 9. Shine on, Harvest Moon, 13.

**WILLIAMSPORT.** — LYCOMING OPERA HOUSE (L. J. Fisk): The Girl and the Tramp Sept. 21; small audience. Madame Sherry 27; fair sized and enthusiastic audience; strong and well balanced co.; nicely staged; several curtain calls.

**POTTSVILLE.** — ACADEMY (Charles Hausaman): Chorus Lady Sept. 22; small house. Billy the Kid 23; usual large audiences. Manhattan Gaiety Girls 26 pleased big house. Madame Sherry 5.

**YORK.**—OPERA HOUSE (B. C. Penta): William Collier Sept. 21 pleased fair business. Gamblers 22 pleased good business. Billy the Kid 29. Old Homestead 30. Myrkle-Harder Stock co. 2-7.

**PITTSTON.**—BROAD STREET (H. J. Sinclair): Madame Sherry 5. Welsh Singers 4. Let George Do It 6. Girl Who Wasn't 12.—FAMILY: Vaudeville and pictures Sept. 25-30 to capacity.

**WELLSBORO.**—RACHE AUDITORIUM (Dartt and Dartt): Hal Johnson in The Girl Who Wasn't Sept. 18 pleased large house. Girl in the Taxi 29.

**ST. MARYS.**—TEMPLE (J. S. Sneer): The Girl Who Wasn't Sent. 27; very good, to fair-sized audience. Buster Brown 4. My Cinderella Girl 12.

**TARENTUM.**—NIXON (C. N. Reed): On the Suwance River Sept. 27; canceled. Peck's Bad Boy 9. Local 14. Murray-Mackey Stock co. 16-21.

**WEST CHESTER.**—OPERA HOUSE (J. F. Small): Billy the Kid Sept. 27 pleased satisfactory business.—UNDER CANVAS: Robbins's Circus 16.

**MAUCH CHUNK.**—OPERA HOUSE (Mulhearn and McGinley): Chauncey-Kieffer co. opened in Lena Rivers Sept. 25-30; capacity business; co. popular.

**TAMAQUA.** — FAMILY (Christ Peterson): Burbank and Danforth musical act, Leonhardt and Simons, singing and dancing.

**POTTSTOWN.**—GRAND (W. H. Gracey): Billy the Kid Sept. 25 to good business. Sam Rice in Daffydils 30. Henrietta Crosman 5.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell): Madame Sherry Sept. 22 pleased large house. Buster Brown 5.

**SHARON.**—GRAND (G. B. Swarts, res. mgr.): Dolly Dimple Burlesquers 3. The Chorus Lady 7.

**DU BOIS.**—AVENUE (A. P. Way): Madame Sherry Sept. 23; co. good; business excellent.

**MEADVILLE.** — ACADEMY (Ben P. Mack): Chorus Lady Sept. 30.

## RHODE ISLAND.

### PROVIDENCE.

**Bright Outlook for New Season—The Spendthrift Adding to Former Success.**

The season is now on in full swing. All of the old houses have reopened and the new Allen Theatre is rapidly nearing completion. Patrons have responded very liberally to the various openings and the managers are very optimistic about the season's results.

The regular Fall and Winter season of the Opera House was auspiciously opened Sept. 25-27 with Victor Herbert's new musical comedy, The Duchess. Incidentally it was also the fortieth anniversary of the house, which gave an added interest to the festivities. Fritzi Scheff was at her best and headed a cast of competent proportions. The Bohemian Girl 2-7.

The Spendthrift is back at the Empire 25-30, adding new laurels to the success it attained on its former visit. Thais Magrane has pleasantly retained the leading role, supported by Lionel Adams, who is making his primal tour. Helen Ware in The Price 2-7.

Lillian Russell heads a bill of unusual caliber at Keith's, where she was received by a most appreciative audience. Salerno and the Three Dooleys are also included in the bill.

Billy Van is at the Imperial in A Lucky Hoodoo 25-30, catering to the best business of the season. Another Man's Wife is billed for 2-7.

With Harry Koler and Al. Hall to furnish the fun, the Queens of the Jardin de Paris created a very favorable impression at the Westminster throughout the week of 25-30.

H. P. HYLAND.

**PAWTUCKET.**—BIJOU (David R. Buffington): The Bijou Stock co. in The Parisian Princess Sept. 25-30 to fair business. Lillian Anderson did good work as the Princess, Hasele Burgess was excellent as Rose Claymore, Adelaide Nye as Mrs. Greenwood was good. Eileen Cosgriff did well as Alice Dunning. Kathrine Thayer as Maddie was good. E. A. Turner showed versatility in the part of George Washington Out-o'-Sight, and did well; Norman Fenzler's, George Claymore was excellent. Henry Grady as Lawrence Claymore was good. Sam Mylie made a hit as Freckless. Joseph Thayer made good as Tom Greenwood. Howard Benton was good as the banker; well staged by C. E. Landis. The Outlaw's Christmas 2-7.

**WOONSOCKET.**—BIJOU (George A. Haley): Bijou Stock co. in Thelma Sept. 25-30; good; business fine. Lion and the Mouse 2-7. In preparation The Three Musketeers.—ITEMS: Virginia Hadfield closed 30; she will join Will Archer in vaudeville.—Laura Tintle joined Bijou Stock 2.

**NEWPORT.**—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Over Night 3. Girl in the Taxi 4.

## SOUTH CAROLINA.

**COLUMBIA.**—THEATRE (F. L. Brown): Next Egg Sept. 23; fair, to paying business. Field's Minstrels 25; good, to S. R. O. Echo 2. Jolly John Larkin 4. Madame Sherry 6.

**GREENVILLE.**—GRAND (B. T. Whitmire): Al. G. Field's Greater Minstrels delighted packed house Sept. 23. Madame Sherry 2. The Gamblers 9. Thomas Jefferson 11.

**ORANGEBURG.** — ACADEMY (J. M. O'Dowd): The Nest Egg Sept. 21; good co., to good house. Jolly John Larkins 5.

**FLORENCE.**—AUDITORIUM (J. M. O'Dowd): The Nest Egg Sept. 26 pleased large audience.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (Fred. Becker): The Rosary Sept. 17; satisfactory, to fair business. The Aviator 19 to deservingly good house. Faust 20; fair co. and business. Henry Woodruff 24, presenting The Prince of To-night; excellent co., to a fine house. The Three Twins 26. Lyman Twins 1. Chauncey Olcott 3. The Golden Girl 8.

**DEADWOOD.**—THEATRE (Frank E. Smith): Boyd B. Trousdale in Mary Jane's Pa Sept. 22; good co. and house at night; poor house in afternoon. W. H. Loucke co. 2, 3. Servant in the House 27.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S (Fritz Staub): The Girl in the Train Sept. 11; excellent co.; capacity house. Madame Sherry 15; S. R. O.; audience well pleased. Red Rose 21; good co., to capacity. Polly of the Circus 19 pleased good business. Alma, Where Do You Live? 25, 26.—WELLS'S BIJOU (Corbin Sheffd): The Hoosier Schoolmaster 18-24 pleased packed houses. The Soul Kiss 25-27. The Boy Detective 28-30.—GRAND (Frank Rogers): Howard Brothers, Original Four Dancing Belles, Ralph Connors, Carrie McManus, Harry Taylor, and World's Events motion pictures 18-24; fine business.—GAY (Fred Martin): Richards and Romain, Arthur Henry, Banister and Vizzard, Hall and O'Brien, Yoome D'Arcl and co., and motion pictures; good business all week 18-24.—ITEM: Every theatre in Knoxville has had fine business, due largely to the enormous crowds here on account of the Appalachian Exposition, Sept. 11 to Oct. 1. The exposition this year is an unqualified success and the amusement feature has played a large part in this success.

**PARIS.**—DIXIE (O. C. Jackson): Culhane's Comedians Sept. 18-23; fair co. and business. Plays: Reaping the Harvest, In the Heart of the Rockies, A Fighting Chance, New York Day by Day, Because She Had No Mother to Guide Her, The Little Girl He Left Behind, Daniel Boone on the Trail 4.—UNDER CANVAS: The W. I. Swain Amusement co. 18-23 to big business. Henry County Fair 20-23; big business; averaged 10,000 paid admissions daily.

**NASHVILLE** —VENDOME (W. A. Sheetz): Ida St. Leon in Polly of the Circus Sept. 21-23 drew well and pleased. Red Rose 25, 26; good business. Alma 29, 30. Al. G. Field's Minstrels 2, 3. Chocolate Soldier 6, 7.—BIJOU (O. A. Neal): Reverly 11-16. Millionaire Kid 25-30. Soul Kiss 2-7.

**CHATTANOOGA.**—ALBERT (C. W. Rex): Polly of the Circus Sept. 20 pleased good business. Red Rose pleased good business 22, 23.—BIJOU (C. W. Rex): Driftwood 18-23 pleased fair business. The Boy Detective 25-27. The Soul Kiss 28-30.

**BRISTOL.** — HARMELING (Lawrence O. Caldwell): Coburn's Minstrels Sept. 23 pleased fair business. Girl in the Taxi 25; good co. and business. St. Elmo 27. United States Marine Band 30. The Thief 14. Girl from Rector's 31.

## TEXAS.

**FORT WORTH.**—BYERS OPERA HOUSE (P. W. Greenwall): The Commercial Traveler Sept. 25; fair business. Girl in the Train, with C. William Kolb and Olga Steck, 2, 3. Polly of the Circus, with Ida St. Leon, 6, 7. Judy O'Hara, with Adhie James; The Red Rose, with Zoe Barnett, Tim Murphy in The New Code, Nat Goodwin, The Third Degree, and Miss Nobody from Starland during October.—IMPERIAL (William Ward): The Alamo Girls, with Lemley and Bernard, to good business.

**GALVESTON.**—GRAND (Charles T. Brian): McFadden's Flats Sept. 28 to topheavy house. The Kinemacolor co. 16-18. The Girl in the Train 25, with William Kolb as the chief merrymaker; excellent co.; delighted crowded house. Girl from Rector's 2. Nat Goodwin in The Captain 4. Dockstader's Minstrels 8. Tim Murphy 12.

**SULPHUR SPRINGS.**—JEFFERSON (W. W. Williamson): Smart Set Sept. 11 pleased. Spencer Theatre co. 13, 14; performance fair. Circle C Ranch 22 pleased fair-sized audience. The very warm weather is causing all the attractions to play to light business. The Man on the Case 25.

**EL PASO.**—AIRDOME (Howard Fogg): James P. Lee Musical Comedy co. closed successful season Sept. 19 and left for San Antonio.—EL PASO (Howard Fogg): Nat Goodwin 27.—ITEM: Manager Fogg has arranged for many first-class attractions for coming season.

**SAN ANTONIO.** — GRAND (Sidney H. Weiss): McFadden's Flats Sent. 16, 17. The Smart Set in Mayor of New Town 23, 24; good business. Girl in Train 27, 28. Nat Goodwin in When We Were Twenty-one and The Captain 29, 30. Ida St. Leon in Polly of the Circus 1-4.

**SHERMAN.**—OPERA HOUSE (A. B. Saul): The Commercial Traveler Sept. 23; light business.

**QUANAH.** — GOBER OPERA HOUSE: Spence Theatre co. Sept. 27.

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# UTAH

## SALT LAKE CITY.

### Harry Bulger and Helen Darling Drew Well and Pleased—Season Opened at the Garrick.

At the Colonial Sept. 14, 15, The Flirting Princess, an extravaganza of mirth, melody and mischief, the music of which was composed by Harold Orlob, a Salt Lake young man, drew good houses. Harry Bulger and Helen Darling were popular. Eileen Sheridan, Billy Kent, Herbert Heywood, Dale Fuller, and William Langley were each satisfactory. Dale Fuller was frequently recalled on her tropical songs, as was also Harry Bulger on his reincarnation song. Traveling Salesman 21-23.

At the Orpheum week of 17, Mlle. Corio and her retinue of pretty girls in The Darling of Paris made a hit. Leipzig, the Royal Conjuror, did some extremely clever sleight-of-hand tricks which scored. The Three Lyres were popular. Eddie Mumford and Frank Thompson and also Horace Wright and Rene Dietrich were amusing. Good bill, playing to practically capacity all the week.

The opening of the season at the Garrick 18 served to bring out a large audience who had a round of applause for each of the old members of the co.: Walter Seymour, Margaret Dills, Helen Collier, and Nell Pratt, and cordially received the new leading man and woman, George D. Parker and Ethel Clifton. The play was the well-worn Arizona, which seems never to lose its hold. William Bernard will be stage director, and Arthur Freber conductor of orchestra. Sunday matinees, not hitherto given at this house, will now be added, the bill changing Monday night.

Salt Lake Theatre dark 11-16. The Country Boy 21, 22.

Squire Coop, erstwhile conductor of the Colonial Orchestra, and head of the musical conservatory of the Utah University, has just returned from Europe, where he went for rest and to brighten up on some musical points.

The Empress Theatre, rapidly nearing completion, had a tryout of their new fire extinguisher which proved extremely satisfactory.

C. E. JOHNSON.

**LOGAN.**—THATCHER OPERA HOUSE (H. S. Hatch): The Barrier Sept. 15 opened season before a crowded house and pleased. Lew Edwards, a former professional, put on a burlesque of his own, The Pierrots, with local talent. It was well received. Corinne La Vaunt 26-29. Florence Roberts 19.

# VERMONT.

**NEWPORT.**—OPERA HOUSE (H. E. Lane): White Squaw Sept. 22 pleased good house; good co. The Girl Who Dared 25; enjoyed by a good-sized house. Girl of the Mountains 28 pleased medium house; good co. Forty-five Minutes from Broadway 6. Girl from Rector's 20.

**BARRE.**—OPERA HOUSE (John E. Hoban, res. mgr.): The Blue Mouse Sept. 23: fair performance and house. The Confession 26: excellent attraction and cast; pleased good house. The Private Secretary 30. Howe's pictures 3. Forty-five Minutes from Broadway 4. Alma 5.

**BENNINGTON.**—OPERA HOUSE (Charles A. Wood): Bohemian Girl Sept. 27; packed house; excellent satisfaction. Harry Luckstone and Blanche Morrison well received. Witching Hour 30.——ITEM: Joseph Daly, of this place, joined The Old Homestead co.

**BELLOWS FALLS.**—OPERA HOUSE (Fox and Eaton): The Confession Sept. 23; good house. Forty-five Minutes from Broadway 28 pleased good business.

**BRATTLEBORO.**—AUDITORIUM (George E. Fox): Fortune Hunter Sept. 21; fine co. and business. Forty-five Minutes from Broadway 26, 27. Blue Mouse 28.

**ST. ALBANS.**—OPERA HOUSE (T. R. Waugh): The Girl Who Dared Sept. 26; fair, to good business. U. T. C. 29. Forty-five Minutes from Broadway 3.

**WOODSTOCK.**—MUSIC HALL (A. B. Morgan): Blue Mouse Sept. 27; good business.

# VIRGINIA.

**STAUNTON.**—BEVERLEY (Barkneau and Shults): Beverly Sept. 1. The Thief 23; two performances; fair business; excellent co.; delighted. Creatore's Band 27. Private Secretary 28. Frederick the Great 29. Firing Line 3. Vogel's Minstrels 7. White Sister 9. Polk Miller 13. Goose Girl 13. Seven Days 16. Rosary 17. Madame Sherry 18. Excuse Me 26.

**NEWPORT NEWS.**—ACADEMY (G. B. A. Booker): The Clansman Sept. 22; very good co.; pleased fair house. Take My Advice 23; excellent co.; pleased fair house. Mutt and Jeff 27; very good co.; pleased capacity. When a Woman Wills 30.

**DANVILLE.**—MAJESTIC (W. S. Harper): William Collier in Take My Advice Sept. 25 to good business. The Clansman 26.——ITEM: U. S. Marine Band at Tabernacle 26, matinee, to big business.

**PETERSBURG.**—ACADEMY (Jack Craig): Graustark Sept. 20 pleased fair house. The Girl and the Tramp 22; small house. Jolly John Larkins in Royal Sam 23; small business pleased. Private Secretary 5. White Sister 10.

**CLIFTON FORGE.**—MASONIC OPERA HOUSE (J. P. Mathews): The Girl in the Taxi Sept. 19 pleased a good house. The Thief 25; first-class performance, to a good house. His Private Secretary 27.

**RICHMOND.**—ACADEMY (Leo Wise): Chocolate Soldier Sept. 27, 28; good business. Mutt and Jeff 29, 30. Jolly Bachelors 2.——BIJOU (C. L. McKee): Graustark 25-30 to large houses. The Winning Widow 2-7.

**ROANOKE.**—ACADEMY (C. W. Beckner): Girl in the Taxi Sept. 23 (matinee) pleased fair business. The Clansman 25 (matinee) pleased poor business. The Gamblers 28. Mutt and Jeff 3.

**COVINGTON.**—MASONIC (D. R. Ellis): When a Woman Wills Sept. 22: small house. Private Secretary 26: small house. Frederick the Great (magic) 27: fair, to small house.

# WASHINGTON.

## SPOKANE.

### Trixie Friganza and Company Well Received—New Members for the Lawrence Company.

Trixie Friganza and co., including Cathryn Rowe Palmer, Bertie Herron, Daisy Leon, William Edmunds, and Robert Leonard, were well received at the Auditorium Theatre in The Sweetest Girl in Paris Sept. 21, 22. Henry Miller and co. presented The Havoc 23, The Flower of the Ranch 24 and 25. Gertrude Hoffman 28. Bright Eyes 30, 1.

Alf T. Layne, Del S. Lawrence, and Jane Kelton had the principal parts in David Harum at the American Theatre the week of 17. Clair Sinclair and J. C. Livingston are new members of the Lawrence co., and have important roles in Such a Little Queen week of 24.

Robert W. Butler, auditor of Spokane County, and a number of friends, entertained "Chick" Sale at a supper the evening of 20.

Ellery's Royal Italian Band closed its engagement here 23, after a series of concerts at Natatorium Park and the State armory.

Ernest Crusenar, a Spokane boy, won a silver loving cup in competition with seven others at the Orpheum Theatre 21, when they attempted to copy some of Odiva's features.

James W. Evans, of Spokane, has leased the Colville (Wash.) Opera House, and will play traveling cos.; also conducting a picture house. Colville is the seat of Stevens County, and has a rich tributary country.

Mrs. William Siebels, wife of Superintendent Siebels, of the Auditorium Theatre, has returned from a trip to Pennsylvania to claim her share of her grandmother's estate. As soon as the details are settled she will receive $50,000.

Vaudeville actors playing at Pantages's Theatre and other houses were "abducted" at the close of the second performance the night of 18 by the Roundup Committee of the Spokane Bartenders' Union and carried to headquarters, where they performed at a smoker. Jimmie Durkin presided in the mock court and was master of ceremonies.

Mrs. H. W. Allen, who has charge of the artists' course of subscription concerts in Spokane this season, announces that Emma Eames and Emilio de Gogorza booked for a joint recital in the Auditorium Theatre 2, will make their first American appearance as husband and wife in Spokane. W. S. McCREA.

## SEATTLE.

### Lee Willard and Company Made Good Impression—Sousa's Band Drew S. R. O.

The attraction at the Moore was Florence Roberts, Thurlow Bergen, and Theodore Roberts, with a good supporting co., in Jim the Penman Sept. 17-23, which drew small and medium houses. In the cast were Marie Baker, Frank Dennithorne, Clarence Arper, and Earl D. Dwire, who needed no introduction to Seattle playgoers and who acquitted themselves with credit. The Sweetest Girl in Paris 24-30.

At the Alhambra Lee Willard and co. opened a four weeks' engagement in Peaceful Valley 16-23, which drew houses averaging fair business. The play contains an interesting plot and all the characters were well defined. Mr. Willard as Hosea Howe gave a lifelike portrayal of the unique character. Beatrice Meade was seen to advantage as leading woman, and Julia Walcott, a Seattle favorite, gave a faithful delineation in the role of Phyllis Howe. William Chapman was clever and effective in the heavy role, and Claude Hutchinson as Jothan Ford gave an excellent characterization. The rest of the support was good. The Silver King 24-30.

Barbara Freitchie 17-23 was presented at the Lois by the Sandusky-Stockdale co. in the acceptable manner characteristic of the co., before audiences ranging from small to large. Myrtle Vane acquitted herself with credit in the title-role. In the cast were Clara Beyers, Rhea Mitchell, Eva Earle French, Kernan Cripps, Carl Stockdale and others. Wildfire 24-30.

The great attraction of the week was Sousa's Band 23, matinee 23, which drew S. R. O. The audiences showed their appreciation of the excellent programmes by enthusiastic applause. On his entrance into the city Mr. Sousa was given a grand reception and was escorted to the Washington Hotel by a city band.

BENJAMIN F. MESSERVEY.

**ELLENSBURG.**—THEATRE (H. S. Elwood): Missouri Girl Sept. 16: fair house. Henry Miller in The Havoc 20: good house; held audience spellbound.——QUEEN (R. W. Chambers): Hildegarde Broshe and co.; special stock engagement.

**TACOMA.**—THEATRE: Henry Miller in The Havoc Sept. 19 pleased good business. House Next Door 20; poor house.——STADIUM: Ferulo's Band 18-24; very popular.——ITEM: Sousa is billed to appear at the Tacoma 24.

# WEST VIRGINIA.

**WHEELING.**—COURT (Charles A. Feinler): Get-Rich-Quick Wallingford Sept. 21, 22; splendidly mounted and good co.; pleased good business. The Fortune Hunter 26-28. Madame Sherry 29, 30. Montgomery and Stone 4. The Neighbor's Wife 9. Chorus Lady 12-14.——APOLLO (H. W. Rogers): The Whirl of Mirth 25-30 opened to good business. The Cozy Corner Girls 2-7.——ITEM: The erection of a new picture theatre was started 25; seating capacity, 1,100, and house in operation Dec. 1.

**GRAFTON.**—BRINKMAN OPERA HOUSE (George Brinkman): Billy Allen Comedy co. Sept. 18-20, presenting The King of Hoboken. Miss Idlewile, and The Man Behind; pleased; turned them away at each performance. The Stampede 6. Firing Line 13. The Sins of the Father 19.

**WESTON.**—CAMDEN OPERA HOUSE (Guy F. Gregg): Frederick the Great Sept. 23 pleased fair business. My Cinderella Girl 28. Human Hearts 2.——ITEM: Manager Gregg is building a scene dock to Opera House which will be a big improvement for the larger attractions.

**PARKERSBURG.**—AUDITORIUM (W. E. Kemery): The Chocolate Soldier Sept. 21 delighted S. R. O. My Cinderella Girl 25 pleased fair house. Al. H. Wilson in A German Prince 30.

**CHARLESTON.**—BURLEW (N. S. Burlew): The Girl in the Taxi Sept. 20 pleased good business. Graustark 23; fair co. and business. Frederick the Great 25. My Cinderella Girl 27. Vogel's Minstrels 30.

**FAIRMONT.**—GRAND (Will Deshon): Get-Rich-Quick Wallingford Sept. 20 pleased full house. Frederick the Great 21; fair attendance and attraction. The Fortune Hunter 25.

**PARSONS.**—VICTORIA (H. L. Bennett): Peck's Bad Boy Sept. 26 to good business. Human Hearts 7.

**BLUEFIELD.**—ELKS' OPERA HOUSE (S. H. Jolliffee): The Girl in the Taxi Sept. 22 pleased good business. Coburn's Minstrels 28.

# WISCONSIN.

**APPLETON.**—THEATRE (E. L. Goldberg): Winninger Brothers Sept. 18-21 in repertoire to S. R. O. U. T. C. 22 pleased large audience. Lion and Mouse 23: satisfaction: good house. Graustark 24 delighted fair house. Chauncey Olcott 25 in Macushla: extra fine performance to S. R. O. Peck's Bad Boy 30. The Indian Secret 1. Mother 5. Other People's Money 6. The Aviator 9. Ten Nights in a Bar Room 10.

**JANESVILLE.**—MYERS'S GRAND OPERA HOUSE (Peter L. Myers): The Parisian Beauties Sept. 19; good burlesque, to fair business. A Bachelor's Honeymoon 2; not a very large house; attraction fair. Madame Sherry 25. The Aviator 2. Gay Morning Glories 4. George Sidney in Busy Izzy.

**FOND DU LAC.**—HENRY BOYLE THEATRE (A. N. Merritt and D. C. Sargent): Mother 3. Girl I Love 19. Goddess of Liberty 23. Taft 26, afternoon. Three Twins 26, evening. The Traveling Salesman Nov. 6. Heartbreakers 8. Get-Rich-Quick Wallingford 9.

**EAU CLAIRE.**—OPERA HOUSE (C. D. Moon): Chauncey Olcott in Macushla 28.

# WYOMING.

**LARAMIE.**—OPERA HOUSE (H. E. Root): The Barrier Sept. 19; excellent co.; fair business.

# CANADA.

## MONTREAL.

### Aborn Opera Company Made Good Impression—Seven Days Drew Well.

The principal feature of the week was the appearance of the Aborn Opera co. Sept. 25-30 at the Princess. Performances were well attended and remarkably satisfactory. Robert Mantell follows.

At His Majesty's Seven Days 25-30 drew well and pleased. C. James Bancroft in The Private Secretary is the next attraction.

Gus Edwards in a song review was at the Orpheum 25-30. Others who went to make up an attractive bill were O'Brien, Havel and Kyle co., W. S. ("Rube") Dickinson, Quinn and Mitchell, Clemenso Brothers, and the Two Macks.

The High School Girls played to good houses 25-30 at the Royal. The unusual trapeze work of "Dashing, Dainty Marie" was a feature. Girls from Missouri 1-6. W. A. TREMAYNE.

## TORONTO.

### The Earl of Pawtucket Well Presented—Montgomery and Stone Popular.

Lawrance D'Orsay was cordially received at the Royal Alexandra in his famous characterization of The Earl of Pawtucket. This eminent actor gave an excellent portraiture of the English nobleman in many most embarrassing and droll situations. He was ably assisted by Katharine Emmet as Harriet, Susanna Rusholme as Ella Seaford, and Louise Sydmeth as Jane Putman. The staging was handsome. Aborn English Grand Opera 2-7.

Montgomery and Stone in The Old Town returned to the Princess Sept. 25-27 and drew capacity houses. These popular comedians are quite unexcelled in their interpretation of the humorous roles in George Ade's comedy. Assisted by the delightful work of Flossie Hope, Helen Falconer, and Edna Bates, combined with a most attractive chorus, the attraction was one worthy of the patronage of all admirers of the beautiful and pleasing. Madame Nazimova 28-30 in The Other Mary. The Beauty Spot 2-7.

The Goose Girl, an interesting story of political intrigue in Europe, was pleasingly presented by Virginia Ackerman, assisted by Warren Townsend, Robert Ellis, and Albert Veasie. Florence I. Nelson as Princess Hildegarde also deserves worthy mention. Brewster's Millions 2-7.

Shea's had an extra special feature on their bill this week in the Bell Family, musicians, a number that elicited much praise. It is a fine act. Nellie Nicholas has a winning way all her own in songs and good mimicism. Halleculation proved a screaming farce. Al. Lawrence, Norton and Nicholson in A Dramatic Cartoon, Joe Welch, and the Gymnasts Rials were also well received. E. CHESTER IRONSIDE.

**LONDON, ONT.**—GRAND (J. R. Minhinnick): The Cat and the Fiddle Sept. 13, 14; satisfactory performance, to capacity business. Dante's Inferno (return) 15, 16; light attendance. Kinemacolor (return), with a new series of films, 18-22; unsatisfactory business but deserved much better. Goose Girl 23; two performances, to fair attendance; pleased. Montgomery and Stone in The Old Town 28. Frank Deshon in The Beauty Spot 29. The Virginian 30. Lawrence D'Orsay in The Earl of Pawtucket 2. Vladimir De Pachmann, pianist, 6.

**CALGARY, ALTA.**—LYRIC (W. B. Sherman): Forty-five Minutes from Broadway Sept. 18-20; good business. Sherman Stock co. in Polly of the Circus 21-23. Billy 28-30.——ORPHEUM (W. B. Sherman): Lewis and Lake's Musical co. in Two Thieves 18-20. The Tourists 21-23; good business.——EMPIRE (M. Kyle): Fine vaudeville bill 18-23; headed by Marimba Band.——ITEM: Gus A. Forbes's return to Duluth after visiting his parents here and his ranch in British Columbia.

**VICTORIA, B. C.**—THEATRE (C. Denham): Jeanne Russell in The American Girl 12, 13. Man from Home 14, 15. Little Minister 16. Sousa's Band 20. Jumping Jupiter 28. In Old Kentucky 4.——PRINCESS (Dave Williams): Williams's Stock co. in Tennessee's Partner 18-24; good co. and business. The Wolf 2-7.——EMPRESS (W. W. Wisner): Vaudeville 18-23; good bill.

**SHERBROOKE, QUE.**—HIS MAJESTY'S (Lon Cathro): The Girl Who Dared Sept. 21; fair co. and business. The White Squaw 23; good co. and fair business. Katzes and Phelan Musical co. in A Knight for a Day, Girls Will Be Girls, The Gingerbread Man, The Runaways 25-30; good co. and business.

**KINGSTON, ONT.**—GRAND (D. P. Branigan): Baby Mine Sept. 18 pleased fine house. Beauty Spot 21 pleased good business. French Maid 23; fair business. Guy Brothers 29. Cat and the Fiddle 4. With Edged Tools 5. Lawrence D'Orsay 7.

**OTTAWA, ONT.**—RUSSELL (P. Gorman): The Little French Maid Sept. 21, 22; fair performance to fair business. Seven Days 23 pleased large audiences. Dante's Inferno pictures 25-30 to large audiences. With Edged Tools 2, 3. Vladimir De Pachman 4.

**BELLEVILLE, ONT.**—GRIFFIN FAMILY THEATRE (James Malone): Frank Deshon in The Beauty Spot Sept. 22; excellent business; performance good. The French Maid 27; fair business. Cat and Fiddle 3.

**BRANTFORD, ONT.**—GRAND (F. C. Johnson): The Goose Girl Sept. 22; poor business. The Virginians 26; fair performances and business. Beauty Spot 30. Earl of Pawtucket 3.

**WOODSTOCK, ONT.**—OPERA HOUSE (W. H. Wilcox): Baby Mine Sept. 22; fine house and attraction. Beauty Spot 27 pleased good house. French Maid 2.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Columbus, O., 2-7. Toledo 8-14.

ADAMS, MAUDE (Charles Frohman, mgr.): Cleveland, O., 2-7. Detroit, Mich., 9-14.

AFFAIR IN THE BARRACKS (Liebler and Co., mgrs.): Chicago, Ill., Oct. 1—indefinite.

ANGEL AND THE OX: Boston, Mass., 2-7.

ANGLIN, MARGARET (Liebler and Co., mgrs.): New York city Oct. 2—indefinite.

ARAB, THE (Henry B. Harris, mgr.): New York city Sept. 18—indefinite.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall, mgr.): Appleton, Minn., 4. Clinton 5. Browns Valley, S. D., 6. Wheaton 7. Campbell, Minn., 9. Elbow Lake 10. Osakis 11. Long Prairie 12. Wadena 13. Royalton 14. St. Cloud 15.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Buffalo, N. Y., 2-7. Toronto, Ont., 9-14.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Ilion, N. Y., 4. Utica 5, 6. Watertown 7. Carthage 9. Camden 10. Oswego 11. Syracuse 12-14.

AVIATOR, THE (E. E. Trousdale, mgr.): Horton, Kan., 4. Leavenworth 5. Marysville, Mo., 7. Atchison, Kan., 8. Marysville 9. Beatrice, Neb., 10. Fairbury 11. Concordia, Kan., 12. Clay Center 13. Manhattan 14.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Buffalo, N. Y., 2-7.

BABY MINE (Eastern: Wm. A. Brady, Ltd., mgrs.): Guelph, Ont., 4. Berlin 5. Stratford 6. London 7. Lorain, O., 9. Elyria 10. Sandusky 11. Toledo 12-14.

BACHELOR'S HONEYMOON (Leon A. Gilson, mgr.): Gibson, Ill., 5. Decatur 6. Avon 12. Galesburg 13.

BARRYMORE, ETHEL (Charles Frohman, mgr.): South Bend, Ind., 4. Milwaukee, Wis., 5-7. Minneapolis, Minn., 8-11. St. Paul 12-14.

BATES, BLANCHE (David Belasco, mgr.): New York city Oct. 2—indefinite.

BEBAN, GEORGE (Klaw and Erlanger, mgrs.): St. Paul, Minn., 1-4. Minneapolis 5-7.

BELLEW, KYRLE (Charles Frohman, mgr.): Indianapolis, Ind., 4. Terre Haute 5. Peoria, Ill., 6. Springfield 7. Davenport, Ia., 9. Cedar Rapids 10. Des Moines 11. Lincoln, Neb., 12. Omaha 13, 14.

BEVERLY (Eastern: A. G. Delamater, mgr.): Chattanooga, Tenn., 2-7. Knoxville 9-14.

BEVERLY (Southern: A. G. Delamater, mgr.): Wytheville, Va., 4. Pulaski 5. Christiansburg 6. Roanoke 7. Lexington 9. Farmville 10. Petersburg 11. Danville 12. Martinsville 13. Winston-Salem, N. C., 14. Mt. Airy 16.

BILLY THE KID (Herbert Farrar, mgr.): Rochester, N. Y., 2-4. Syracuse 5-7. Utica 9. Herkimer 10. Schenectady 11. Honesdale, Pa., 12. East Stroudsburg 13. Easton 14.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Pittsburgh, Pa., 2-7. New York city 9-14.

BLUE BIRD (Leibler and Co., mgrs.): Washington, D. C., 2-7.

BLUE MOUSE (Fred B. Wright, mgr.): New Milford, Conn., 4. South Norwalk 5. Middletown 6. New London 7.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 26—indefinite.

BREESE, EDMUND (Joseph Weber, mgr.): New York city Sept. 14—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Toronto, Ont., 2-7. Port Huron, Mich., 8. Saginaw 9. Bay City 10. Flint 11. Kalamazoo 12-14.

BURKE, BILLIE (Charles Frohman, mgr.): Rochester, N. Y., 4, 5. Syracuse 6, 7. New York city 9-14.

CHECKERS (Moxon and De Milt, mgrs.): South Bend, Ind., 1-4. Aurora, Ill., 5. De Kalb 6. Rockford 7. Chicago 8-14. Racine, Wis., 15.

CHERRY, CHARLES (Daniel Frohman, mgr.): St. Louis, Mo., 1-7.

CHORUS LADY (Southern: J. E. Early, mgr.): Rochester, Pa., 4. Salem, O., 5. Alliance 6. Canton 7.

CONCERT, THE (David Belasco, mgr.): New York city Sept. 14-Oct. 14.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Louisville, Ky., 1-7. Indianapolis, Ind., 9-11. Columbus, O., 12-14.

COUNTESS, CATHERINE (Stair and Havlin, mgrs.): Washington, D. C., 2-7. Providence, R. I., 9-14.

COUNTRY BOY (Henry B. Harris, mgr.): San Francisco, Cal., Sept. 25-Oct. 7.

COUNTRY BOY (Henry B. Harris): Cincinnati, O., 2-7. St. Louis, Mo., 9-14.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): Houlton, Me., 4. Dover 5. Bar Harbor 6. Rockland 9. Damariscotta 10. Boothbay Harbor 11. Wiscasset 12. Camden 14.

COUNTY SHERIFF (Western: O. E. Wee, mgr.): Shullsburg, Wis., 4. Gratiot 5. Brodhead 6. Elkhorn 7. Racine 8. Edgerton 9. Beloit 10. Darien 11. Delavan 12. Capron, Ill., 13. Harvard 14. Waukegan 15.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Philadelphia, Pa., 9-14.

COWBOY GIRL (Jack Hoskins, mgr.): Decatur, Ill., 4. Mattoon 5. Paris 6. Danville 7.

COWBOY GIRL (Northern: H. H. Whittier, mgr.): Finley, N. D., 4. Sharon 5. Aneta 6.

DANIEL BOONE ON THE TRAIL (Robt. H. Harris, mgr.): Kansas City, Mo., 1-7.

DANIEL BOONE ON THE TRAIL (Robt. H.


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Harris, mgr.): Jackson, Tenn., 4, Paris 5, Clarksville 6, Springfield 7.

DANIEL BOONE ON THE TRAIL (Robt. H. Harris, mgr.): Frankfort, Ky., 4, Somerset 5, Danville 6, Lebanon 7.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26—indefinite.

DEEP PURPLE (Liebler and Co., mgrs.): Philadelphia, Pa., 2-14.

DENVER EXPRESS (Chas. A. Taff, mgr.): St. Joseph, Mo., 3-7, Trenton 9, Brookfield 10, Moberly 11, Columbia 12, Louisiana 13, Alton, Ill., 14, Springfield 15.

DODGE, SANFORD (R. A. Johnson, mgr.): Ironwood, Wis., 4, Rhinelander 5, Iron Mountain, Mich., 6.

D'ORSAY, LAWRANCE (John Cort, mgr.): Galt, Can., 4, Hamilton 5, Peterboro 6, Kingston 7, Montreal 9-14.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., 2-14.

ELI AND JANE (Harry Green, mgr.): Winfield, Ia., 4, Washington 5, North English 6, Marengo 7, Mechanicsville 9, Monticello 10, Hopkins 11, Strawberry Point 12, Arlington 13, Edgewood 14.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): New York city Oct. 3—indefinite.

EVERYWOMAN (Eastern: Henry W. Savage, mgr. Brooklyn, N. Y., 2-28.

EVERYWOMAN (Western: Henry W. Savage, mgr. Detroit, Mich., 2-7, Cleveland O., 9-14.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass., Aug. 24-Oct. 21.

EXCUSE ME (Western: Henry W. Savage, mgr.): New York city Aug. 14-Oct. 7, Schenectady 9, Utica 10, Rome 11, Oswego 12, Syracuse 13, 14.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 24—indefinite.

FAMILY, THE: Youngstown, O., 5-7.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—indefinite.

FATTED CALF (Arthur Hopkins, mgr.): St. Louis, Mo., 2-7.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Columbus, O., 3, 4, Indianapolis, Ind., 5-7.

FIGHTING PARSON: Lawrence, Mass., 2-4, Fall River 12-14.

FIRING LINE (A. G. Delamater, mgr.): Clifton Forge, Va., 4, Covington 5, Hinton, W. Va., 6, Charleston 7, Huntington 9, Bluefield 10, Roanoke, Va., 11, Danville 12, Mt. Airy, N. C., 13, Winston-Salem 14.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Minneapolis, Minn., 1-4, St. Paul 5-7.

GAMBLERS, THE (Original: Authors' Producing Co., mgrs.): Boston, Mass., Oct. 2—indefinite.

GAMBLERS, THE (Eastern: Authors' Producing Co., mgrs.): Elmira, N. Y., 4, Corning 5, Oneonta 6, Binghamton 7, Cortland 9, Geneva 10, Penn Yan 11, Batavia 12, Perry 13, Hornell 14.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Canton, O., 4, Akron 5, Sandusky 6, Lima 7, Ft. Wayne, Ind., 8, Jackson, Mich., 10, Lansing 11, Grand Rapids 12-14.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Winston-Salem, N. C., 4, Statesville 5, Asheville 6, Spartanburg, S. C., 7, Greenville, N. C., 9, Charlotte 10, Wilmington 11, Darlington, S. C., 12, Charleston 13, Savannah, Ga., 14.

GEORGE, GRACE (Wm. A. Brady, mgr.): Indianapolis, Ind., 2-4, Columbus, O., 6, 7.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris, mgrs.): Boston, Mass., Sept. 25—indefinite.

GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris, mgrs.): Piqua, O., 4, Richmond, Ind., 5, New Castle 6, Muncie 7, Anderson 9, Lafayette 10, Logansport 11, Peru 12, Wabash 13, Huntington 14, Ft. Wayne 15.

GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris, mgrs.): Louisville, Ky., 2-4, Indianapolis, Ind., 5-7, St. Louis, Mo., 9-14.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Fremont, N. C., 4, Wilkins 5, Mt. Olive 6, Goldsboro 7, Kinston 9, Smithfield 10, Raleigh 11, Sanford 12, Cheraw, S. C., 13, Rockingham, N. C., 14, McColl, S. C., 16, Clio 17.

GIRL AND THE TRAMP (Co. B: Bert Bence, mgr.): Amarillo, Tex., 4, Memphis 5, Quanah 6, Wichita Falls 7, Seymour 9, Haskell 10, Stamford 11, Merkle 12, Anson 13, Snyder 14, Sweetwater 16, San Angelo 17.

GIRL AND THE TRAMP (Co. C: Fred A. Byers, mgr.): Reading, Pa., 4, Williamstown 5, Pottsville 6, Royersford 7, Gettysburg 9, Waynesboro 10, Hanover 11, Coatesville 12, Easton 13, So. Bethlehem 14, Burlington, N. J., 16, Red Bank 17.

GIRL AND THE TRAMP (Co. D: E. C. Rockwell, mgr.): Larchwood, Ia., 4, Alvord 5, Rock Rapids 6, Humboldt, S. D., 7, Montrose 8, Salem 9, Mitchell 10, Yankton 11, Vermillion 12, Elk Point 13, Akron, Ia., 14, Chatsworth 15.

GIRL AND THE TRAMP (Co. E: Ralph Gerrer, mgr.): Crawfordsville, Ind., 4, Terre Haute 5, Linton 6, Princeton 7, Evansville 8, Bloomington 9, Bloomfield 10, Franklin 11, Columbus 12, Greensburg 13, Bedford 14, Jeffersonville 15.

GIRL FROM RECTOR'S (Max Plohn, mgr.): Austin, Tex., 4, San Antonio 5, Temple 6, Ardmore, Okla., 7, Oklahoma City 8, Enid 9, Tulsa 10, Muskogee 11, Denison, Tex., 12, Sherman 13, Ft. Worth 14, Dallas 15.

GIRL IN THE TAXI (A. H. Woods, mgr.): Jersey City, N. J., 2-7.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): West Stewartstown, N. H., 4, Colebrook 5, Littleton 6, Lisbon 7, Lancaster 9, Bethel, Me., 10, Norway 11, Portland 12, Rumford 13.

GIRL WHO WASN'T (Doherty and McMahon, mgrs.): Butler, Pa., 4, Lewiston 7, Bellefonte 9, Lock Haven 10, Towanda 11, Pittston 12, Honesdale 13, Berwick 14.

GOLDEN RULE, LTD. (Charles Dickson, mgr.): Bridgeport, Conn., 4, 5, Hartford 6, 7, Pittsfield, Mass., 9, Fitchburg 10, Gardner 11, Worcester 12-14.

GOODWIN, NAT: Houston, Tex., 3, 4.

GOOSE GIRL (Central): Baker and Castle, mgrs.): Haverstraw, N. Y., 12, New London, Conn., 13, New Britain 14.

GOOSE GIRL (Eastern: Baker and Castle, mgrs.): Youngstown, O., 4, Canton 5, Akron 6, 7, Weston, W. Va., 9, Charleston 10, Hinton 11, Covington, Va., 12, Clifton Forge 13, Staunton 14.

GRAHAM, OSCAR (Oscar Graham, mgr.): Lufkin, Tex., 4, Groveton 5, Livingston 6, Humble 7, Sourlake 9, 10.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Chicago, Ill., 1-7, Springfield 8, 9, Joliet 10, Waukegan 11, Racine, Wis., 12, Freeport, Ill., 13, Rockford 14, Aurora 15.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Kinston, N. C., 4, Fayetteville 5, Smithfield 6, Raleigh 7, Sanford 9, Laurinburg 10, McColl, S. C., 11, Clio 12, Lumberton, N. C., 13, Wilmington 14.

HACKETT, J. K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18—indefinite.

HACKETT, NORMAN (Stair and Havlin, mgrs.): Cleveland, O., 2-7, Akron 9-11, Youngstown 12-14.

HAWTREY, WILLIAM (A. G. Delamater, mgr.): Milwaukee, Wis., 1-4, Madison 5, Bloomington, Ill., 6, Champaign 7, Indianapolis, Ind., 9-11, Louisville, Ky., 12-14.

HEART OF CHICAGO (W. D Emerson, mgr.): Dayton, O., 2-4, Ft. Wayne, Ind., 5-7, So. Chicago, Ill., 8-11, So. Bend, Ind., 12-14.

HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 2-7.

HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Atlanta, Ga., 2-7, Nashville, Tenn., 9-14.

HUMAN HEARTS (Southern: C. R. Reno, mgr.: Richwood, W. Va., 4, Buchanan 5, Phillipi 6, Parsons 7.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Edmonton, Can., 2-4, Calgary 5-7.

IRISH PLAYERS (Liebler and Co., mgrs.): Boston, Mass., Sept. 23—indefinite.

JAMES, ALPHIE: Houston, Tex., 5, 6.

KOLKER, HENRY (Henry W. Savage, mgr.): New York city Oct. 4—indefinite.

LEIGH, BERT: Wilmington, N. C., 4, Lumberton 5, Marion, S. C., 6, Florence 7, Olio 9, Rowland, N. C., 10, Maxton 11, McColl, S. C., 12, Bennettsville 13.

LIGHT ETERNAL (Stair and Havlin, mgrs.): St. Paul, Minn., 1-7, Minneapolis 8-14.

LION AND THE MOUSE (Northern: United Play Co., mgrs.): La Sueur, Minn., 4, Faribault 5, Northfield 6, Charles City, Ia., 7, Algona 9, Blue Earth, Minn., 10, Emmettsburg, Ia., 12, Spencer 13, Cherokee 14, Sioux City 15.

LION AND THE MOUSE (Southern: United Play Co., mgrs.): Parsons, Kan., 4, Seammon 5, Vinita, Okla., 6, Nowata 7, Tulsa 8, Henryette 9, Muskogee 10, McAlester 11, Durant 12, Tishamingo 13, Ardmore 14, Coalgate 15.

McINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—indefinite.

MADAME X (Henry W. Savage, mgr.): Baltimore, Md., 2-7, Washington, D. C., 9-14.

MAN BETWEEN, THE (Vaughan Glaser, mgr.): Worcester, Mass., 2-4, Springfield 5-7, Washington, D. C., 9-14.

MANN, LOUIS (Werba and Luescher, mgrs.): Boston, Mass., 23-Oct. 7, Salem 9, Lawrence 10, Lewiston, Me., 11, Portland 12-14.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14-Oct. 7.

MEEHAN, JOHN (Monte Thompson, mgr.): Laconia, N. H., 4, Rochester 5, Sanford, Me., 6, Portsmouth, N. H., 7.

MELVILLE, ROSE (J. R. Sterling, mgr.): Chicago, Ill., Sept. 24-Oct. 7, Milwaukee, Wis., 8-14.

MILLION, A (Henry W. Savage, mgr.): Syracuse, N. Y., 2-4, Albany 5-7, New York city 9—indefinite.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Harrisonville, Mo., 4, Butler 5, Rich Hill 6, Lamar 7, Webb City 8, Springdale, Ark., 9, Tahlequah, Okla., 11, Checotah 12, Nowata 13, Claremore 14, Tulsa 15.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Boothbay Harbor, Me., 4, Rockland 5, Damariscotta 6, Camden 7, Belfast 9, Ellsworth 10, Machias 11, Pembroke 12, Houlton 13, Mars Hill 14.

MISSOURI GIRL (Western: North and Rith, mgrs.): Eugene, Ore., 4, Grants Pass 5, Medford 6, Ashland 7, Sisson, Cal., 8, McCloud 9, Yreka 10, Kennett 11.

MONG, WILLIAM V. (A. A. Powers, mgr.): Portland, Ore., 1-7, Astoria 8, Salem 9, Eugene 10, Grants Pass 11, Chico, Cal., 13, Marysville 14.

MOTHER (Wm. A. Brady, mgr.): Cincinnati, O., 1-7, Columbus 12-14.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., 1-7.

MURPHY, TIM: New Orleans, La., 2-7.

NAZIMOVA, MME. (Charles Frohman, mgr.): Chicago, Ill., 2-21.

NEST EGG (Co. B: Jos. M. Gaites, mgr.): Chicago, Ill., Sept. 25-Oct. 14.

NEXT (Messrs. Shubert, mgrs.): New York city Sept. 28—indefinite.

ONLY SON (Cohan and Harris, mgrs.): Philadelphia, Pa., 2-14.

OVER NIGHT (William A. Brady, mgr.): Chicago, Ill., Sept. 26—indefinite.

OVER NIGHT (William A. Brady, mgr.): Fall River, Mass., 4, New Bedford 5.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Grand Rapids, Mich., 1-4, Toledo, O., 5-7, Columbus 9-11, Dayton 12-14.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Olean, N. Y., 4, Bolivar 5, Addison 6, Hornell 7, Westfield, Pa., 9, Coudersport 10, Port Allegheny 11, Smethport 12, Johnsonburg 13, Dubois 14.

PASSERS-BY (Charles Frohman, mgr.): New York city Sept. 14—indefinite.

PERKINS, DAVID (Monte Thompson, mgr.): Gloucester, Mass., 4.

PIPER, THE (Winthrop Ames, director): Kansas City, Mo., 2-7.

POLLY OF THE CIRCUS (Eastern: A. S. Stern, mgr.): Cincinnati, O., 1-7, Louisville, Ky., 8-14.

POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): San Antonio, Tex., 1-4, Waco 5, Ft. Worth 6, 7, Dallas 9-11, Wichita Falls 12, Colorado Springs, Colo., 14.

POMANDER WALK (Liebler and Co., mgrs.): Rochester, N. Y., 5-7.

POYNTER, BEULAH (Bert and Nicolai, mgrs.): Indianapolis, Ind., 2-4, Dayton, O., 5-7, Detroit, Mich., 8-14.

PRIVATE SECRETARY (Ernest Schnabel, mgr.): Fredericksburg, Va., 4, Petersburg 5, Newport News 6, Lawrenceville 7, Henderson, N. C., 9, Warrenton 10, Roanoke Rapids 11, Oxford 12, Scotland Neck 13, Williamston 14.

REBECCA OF SUNNYBROOK FARM (Frederic Thompson, mgr.): Chicago, Ill., 1-28.

ROBSON, MAY (L. S. Sire, mgr.): Cleveland, O., 2-7.

ROCK OF AGES (Rowland and Clifford, mgrs.): Muncie, Ind., 4, Columbus, O., 5-7, Dayton 9-11, Urbana 12, Springfield 13, 14.

ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Brazil, Ind., 4, Marshall, Ill., 5, Robinson 6, Terre Haute, Ind., 7, Paris, Ill., 9, Danville 10, Rossville 11, Watseka 12, Fairbury 13, Bloomington 14, Streator 15.

ROSARY, THE (Gaskell and MacVitty, mgrs.): Osceola, Ia., 4, Creston 5, Corning 6, Clarinda 7, Shenandoah 9, Atlantic 10, Walnut 11, Harlan 12, Carroll 13, Onawa 14, Council Bluffs 15.

ROSARY, THE (Co. 1: Rowland and Clifford, mgrs.): Pittsburgh, Pa., 2-7, Cleveland, O., 9-14.

ROSARY, THE (Co. 2: Rowland and Clifford, mgrs.): Milwaukee, Wis., 1-7, Chicago, Ill., 8-28.

ROSARY, THE (Coast: Rowland and Clifford, mgrs.): Chanute, Kan., 5, Ft. Scott 7, Seammon 8, Coffeyville 9, Claremore, Okla., 10, Tulsa 11, Sapulpa 12, Henryetta 13, Muskogee 14.

ROSARY, THE (Southern: Rowland and Clifford, Inc., mgrs.): Paris, Ky., 4, Mt. Sterling 5, Winchester 6, Lexington 7, Portsmouth, O., 9, Ironton 10, Ashland, Ky., 11, Huntington, W. Va., 12, Hinton 14.

ROSARY, THE (Western: Rowland and Clifford, Inc., mgrs.): Centerville, Ia., 4, Corydon 5, Mt. Pleasant 6, Burlington 7, Ft. Madison 9, Keokuk 9, Quincy, Ill., 10, Kirksville, Mo., 11, Sedalia 14.

ROSS, THOMAS W. (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 19-Oct. 7.

ST. ELMO (Vaughan Glaser, mgr.): New Orleans, La., 2-7, Gulfport, Miss., 9, Scranton 10, Mobile, Ala., 11, Montgomery 12, Macon, Ga., 13, Augusta 14.

SALVATION NELL (Vaughan Glaser, mgr.): Louisville, Ky., 1-7, Cincinnati, O., 8-14.

SCOTT, CYRIL (Messrs. Shubert, mgrs.): New York city Sept. 16—indefinite.

SEARS, ZELDA (Joseph M. Gaites, mgr.): Dover, N. H., 4, Portland, Me., 5-7, Bangor 9, 10, Augusta 11, Waterville 12, Lewiston 13, 14.

SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Ferrus Falls, Minn., 4, Wahpeton, N. D., 5, Aberdeen, S. D., 6, 7, Webster 9, Milbank 10, Ortonville, Minn., 11, Montevideo 12, Madison 13, Watertown, S. D., 14.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., 2-7, Brooklyn, N. Y., 9-14.

SIMONE, MME. (Liebler and Co., mgrs.): New York city Oct. 16—indefinite.

SIS PERKINS (C. Jay Smith, mgr.): Portland, Ind., 4, Winchester 5, Farmland 6, New Castle 7, Knightstown 9, Lebanon 10, Waynetown 11, West Lebanon 12, Williamsport 13, Danville, Ill., 14, Evansville, Ind., 15.

SPEED (Messrs. Shubert, mgrs.): New York city Sept. 9—indefinite.

STAHL, ROSE (Henry B. Harris, mgrs.): New York city Aug. 31—indefinite.

TEMPEST AND SUNSHINE (Woods and Chalker, mgrs.): Hydro, Okla., 4, Clinton 5, Anadarko 6, Hobart 7, Cordell 9, Granite 10, Elk City 11.

TEN NIGHTS IN A BAR ROOM: Fall River, Mass., 5-7.

THAIS (Joseph M. Gaites, mgr.): Buffalo, N. Y., 2-7, Cincinnati, O., 9-14.

THIEF, THE (Eastern: George A. Sullivan, mgr.): Williamson, W. Va., 4, Northfork 5, Pocahontas 6, Bluefield 7.

THIEF, THE (Western: H. O. Emery, mgr.): Lexington, Miss., 4, Jackson 5, Tallulah, La., 6, Bastrop 7, Monroe 8, Shreveport 9, Natchitoches 10, Alexandria 11, Lafayette 12, New Iberia 13, Morgan City 14.

THIRD DEGREE (Central: United Play Co., mgrs.): Minneapolis, Minn., 1-7, Madison, Wis., 8, Bloomington, Ill., 9, Champaign 10, Danville 11, Indianapolis, Ind., 12-14.

THIRD DEGREE (Southern: United Play Co., mgrs.): Ardmore, Okla., 4, Norman 5, Shawnee 6, Oklahoma City 7, Kingfisher 9, Lawton 10, Altus 11, Magnum 12, 13, Wichita Falls, Tex., 14.

THIRD DEGREE (Western: United Play Co., mgrs.): Big Timber, Mont., 4, Bozeman 5, Anaconda 6, Butte 7, Great Falls 8, Helena 9, Missoula 10, Wallace, Ida., 11, Spokane, Wash., 12, Lewiston, Ida., 13, 14.

THY NEIGHBOR'S WIFE (Daniel Frohman, mgr.): Altoona, Pa., 4.

TOWN MARSHAL (O. E. Wee, mgr.): Rockville, Conn., 4, Easthampton, Mass., 5, Collinsville, Conn., 6, New Britain 7, So. Manchester 9, Litchfield 10, New Milford 11, Walden, N. Y., 12, Saugerties 13, Schenectady 14.

TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Macomb, Ill., 4, Bushnell 5, Abington 6, Washington, Ia., 7, Muscatine 8, Ottumwa 9, Centerville 10, Oskaloosa 11, Grinnell 12, Newton 13, Ames 14, Marshalltown 15.

TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Nanaimo, Wash., 4, Westminster, B. C., 5, Anacortes, Wash., 6, Bellingham 7, Seattle 8-14.

UNCLE TOM'S CABIN (William Kibble, mgr.): Springfield, O., 4, Lima 5, Muncie, Ind., 6, Anderson 7, Kokomo 9, Logansport 10, Peru 11, Lafayette 12, Danville, Ill., 13, Terre Haute, Ind., 14, 15.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Allentown, Pa., 4, South Bethlehem 5, Tanaford 6, Hazleton 7, Mahanoy City 9, Shenandoah 10.

UNCLE TOM'S CABIN (Western: William Kibble, mgr.): Ashland, Wis., 4, Superior 5, Duluth, Minn., 6, 7.

WARE, HELEN (Henry B. Harris, mgr.): Providence, R. I., 2-7.

WHAT THE DOCTOR ORDERED (Wagenhals and Kemper, mgrs.): New York city Sept. 20 Oct. 7.

WHEN A WOMAN WILLS (Co. A: Carlos Insteen, mgr.): Roanoke Rapids, N. C., 4, Weldon 5, Scotland Neck 6, Williamston 7, Oxford 9, Wilson 10, Fremont 11, Kinston 12, Smithfield 13, Sanford 14, Rowland 16, Rockingham 17.

WHEN A WOMAN WILLS (Co. B: Carlos Insteen, mgr.): Oakland, Cal., 3-7, San Francisco 8-14.

WHEN A WOMAN WILLS (Co. D: Carlos Insteen, mgr.): New Castle, Ind., 4, Mays 5, Hagerstown 6, Union City 7, Richmond 9, Greenville 10, Sidney 11, Kenton 12, Ottawa, O., 13, Tiffin 14, Mt. Vernon 16, Newark 17.

WHEN KNIGHTHOOD WAS IN FLOWER (Wm. K. Sparks, mgr.): Iron Mountain, Mich., 4, Escanaba 5, Marquette 6, Houghton 7, Ishpeming 9, Menominee 10, Green Bay 11, Appleton 12, Oshkosh 13, Fond du Lac 14, Milwaukee 15-21.

WHITE SISTER (Messrs. Shubert, mgrs.): New York city Sept. 4—indefinite.

WILLIAMS, BERT (Lew Fields, mgr.): New York city Sept. 4—indefinite.

WITHERSPOON, HERBERT (Henry W. Savage, mgr.): New York city Oct. 4—indefinite.

WOLFE, EDWARD (Edward Wolfe, mgr.): Chicago, Ill., Sept. 25—indefinite.

WOLFE, EDWARD (Edward Wolfe, mgr.): Cincinnati, O., 1-7, Columbus 8-14.

WOLFE, EDWARD (Edward Wolfe, mgr.): Pittsburgh, Pa., 2-7, Cleveland, O., 9-14.

WOLFE, EDWARD (Edward Wolfe, mgr.): Milwaukee, Wis., 1-7, Chicago, Ill., 8-28.

WOLFE, EDWARD (Coast: Edward Wolfe, mgr.): Chanute, Kan., 5, Ft. Scott 7, Seammon 8, Coffeyville 9, Claremore, Okla., 10, Tulsa 11, Sapulpa 12, Henryetta 13, Muskogee 14.

WOLFE, EDWARD (Southern: Edward Wolfe, mgr.): Paris, Ky., 4, Mt. Sterling 5, Winchester 6, Lexington 7, Portsmouth, O., 9, Ironton 10, Ashland, Ky., 11, Huntington, W. Va., 12, Hinton 14.

WOLFE, EDWARD (Western: Edward Wolfe, mgr.): Centerville, Ia., 4, Corydon 5, Mt. Pleasant 6, Burlington 7, Ft. Madison 9, Keokuk 9, Quincy, Ill., 10, Kirksville, Mo., 11, Sedalia 14.

YORKE, DOROTHY (Henry B. Harris, mgr.): Boston, Mass., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Los Angeles, Cal., 1-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Chicago, Ill., 8-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Jacksonville, Fla., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Atlanta, Ga., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Memphis, Tenn., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Nashville, Tenn., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Cincinnati, O., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Louisville, Ky., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Indianapolis, Ind., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Dayton, O., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Columbus, O., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Toledo, O., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Detroit, Mich., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Grand Rapids, Mich., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Chicago, Ill., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Milwaukee, Wis., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Minneapolis, Minn., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): St. Paul, Minn., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Omaha, Neb., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Kansas City, Mo., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Denver, Col., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Salt Lake City, Utah, 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Portland, Ore., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Seattle, Wash., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Vancouver, B. C., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Victoria, B. C., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Spokane, Wash., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Butte, Mont., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Helena, Mont., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Billings, Mont., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Cheyenne, Wyo., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Pueblo, Col., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Colorado Springs, Col., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Albuquerque, N. M., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Phoenix, Ariz., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Los Angeles, Cal., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): San Francisco, Cal., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Sacramento, Cal., 9-14.

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YOUNG, CLARA KIMBALL (Lubin, mgr.): Albuquerque, N. M., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Phoenix, Ariz., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Los Angeles, Cal., 9-14.

YOUNG, CLARA KIMBALL (Lubin, mgr.): San Francisco, Cal., 2-7.

YOUNG, CLARA KIMBALL (Lubin, mgr.): Sacramento, Cal., 9-14.


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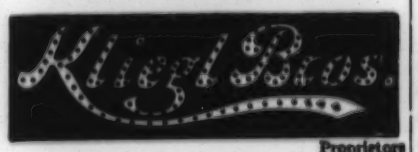


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WHITE SQUAW (Louis F. Werba, mgr.): Lounersberg, Can., 4, Halifax 5-7, Truro 9, Stellarton 10, Glace Bay 11, Sidney Mines 12, Sidney 13, 14.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Lexington, Ky., 4, Louisville 5-7, St. Louis, Mo., 8-14, Belleville, Ill., 15.

WILSON, FRANCIS (Charles Frohman, mgr.): Newark, N. J., 2-7, Toronto, Ont., 9-14.

WISE, THOMAS, AND JOHN BARRYMORE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 3-Oct. 7.

WOMAN, THE (David Belasco, mgr.): New York city Sept. 19—indefinite.

### STOCK COMPANIES.

ACADEMY (H. Wm. Smith Amusement Co., mgrs.): Haverhill, Mass., Sept. 11—indefinite.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ALHAMBRA (Lee Willard, mgr.): Seattle, Wash., Sept. 16—indefinite.

ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill., July 24—indefinite.

ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.

AVERY STRONG (F. C. Twitchell, mgr.): Salem, Mass.—indefinite.

BAKER: Spokane, Wash., Sept. 3—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BENNETT, J. MOY: Cobalt, Can.—indefinite.

BIJOU: Pawtucket, R. I., Aug. 14—indefinite.

BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.

BISHOP CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.

BOSTON PLAYERS (James A. Boshell, mgr.): Baltimore, Md., Sept. 11—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.

CLIFFORD: St. Louis, Mo., Oct. 1—indefinite.

CODY, LEWIS J. (Cole and Dull, mgrs.): Stamford, Conn., Aug. 28—indefinite.

COLLEGE: Chicago, Ill., Sept. 4—indefinite.

COLUMBIA PLAYERS (Berger and Metzerott, mgrs.): Baltimore, Md., Sept. 11-Oct. 7.

CRAIG (John Craig, mgr.): Boston, Mass., Sept. 1—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.

EMPIRE: Holyoke, Mass., Sept. 4—indefinite.

FAMILY: New York city Sept. 4—indefinite.

FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., Oct. 1—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): New Orleans, La.—indefinite.

GERMAN: Cincinnati, O., Oct. 1—indefinite.

GERMAN (Herman Gerold, mgr.): Philadelphia, Pa., Oct. 2—indefinite.

GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.

HALL, LOUIS LEON: Jersey City, N. J., Aug. 28—indefinite.

HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—indefinite.

HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.

IRVING PLACE (Gustav Amberg, mgr.): New York city Oct. 1—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.

LAWRENCE, JOHN: Cincinnati, O., Aug. 27—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

MARLOWE: Chicago, Ill., Aug. 28—indefinite.

MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.

NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.

NORTH BROTHERS (Sport North, mgr.): Topeka, Kan., Sept. 4—indefinite.

OPERA HOUSE: Paterson, N. J.—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PABST THEATRE (Ludwig Kreiss, mgr.): Milwaukee, Wis., Sept. 24—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., Oct. 9—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass.—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.

PRINCESS (Elbert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.

PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.

PROSPECT (Frank Gerston, mgr.): New York city—indefinite.

SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.

SHERMAN: Elgin, Ill., Sept. 4—indefinite.

SOUTHERN (Harry Stubbs, mgr.): Columbus, O., Sept. 25—indefinite.

SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.

TAYLOR, HARRY W.: Taunton, Mass., Aug. 19—indefinite.

THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass., Sept. 4—indefinite.

TREMONT: New York city—indefinite.

TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa., Sept. 25-Oct. 21.

VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—indefinite.

VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 11—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas city, Mo., Sept. 16—indefinite.

### TRAVELING STOCK COMPANIES

BARROWS-HOWARD (James Wallace, mgr.): Goshen, Ind., 2-7 South Bend 8-28.

BUCKLEY, LOUISE (C. Griffin, mgr.): Flint, Mich., 24-Oct. 6.

CHICAGO (Charles RossKam, mgr.): Zanesville, O., 2-7.

COOK'S (Carl W. Cook, mgr.): East St. Louis, Ill., Aug. 14—indefinite.

DE VOSS, FLORA (J. B. Rotnour, mgr.): Augusta, Wis., 4-7.

DYMONT (A. M. Diamond, mgr.): Frankfort, Ind., 2-7, Walkerton 9-14.

EMERSON, MARY (Samuel Lewis, mgr.): Greensburg, Pa., 2-7.


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GRAYCE, HELEN (N. Appell, mgr.): Danbury, Conn., 2-7, Poughkeepsie, N. Y., 9-14.

GREAT WESTERN (Frank R. Dare, mgr.): Paducah, Ky., 2-7.

HALL, DON C. (Don C. Hall, mgr.): Creston, Ill., 2-7, Buda 9-14.

HICKMAN-BESSEY (James D. Proudlove, mgr.): Chicago, Ill., 2-7, Laporte, Ind., 9-14.

HILLMAN'S (E. P. Hillman, mgr.): Minneapolis, Kan., 2-8, Delphos 9-15.

HILLMAN'S IDEAL (Herbert Thayer, mgr.): Pawnee, Neb., 2-8, Hiawatha, Kan., 9-15.

HILLMAN'S PAVILION PLAYERS (Frank Manning, mgr.): Effingham, Kan., 2-8, Senica 9-15.

HOLDEN: Jackson, Mich., 2-7.

KING (Harry D. King, mgr.): Batavia, N. Y., 2-7.

LEWIS (W. F. Lewis, mgr.): Minden, Neb., 2-7, Campbell 9-14.

LOCKES, THE (W. H. Locke, mgr.): Spearfish, S. D., 4-7.

METROPOLITAN (G. P. Campbell, Jr., prop.): Haverstraw, N. Y., 5-7, Cohoes 9-11, Gloversville 12, 13, Ilion 14, Fulton 16-18.

MOCK SAD ALLI: Rochester, Minn., 2-7.

MORGAN (J. D. Morgan, mgr.): Cedar Rapids, Ia., 2-7.

MOSES, EDMUND, ASSOCIATE PLAYERS: Frankfin, Ind., 2-7, Shelbyville 9-14.

MYRKLE-HARDER: York, Pa., 2-7.

NEFF AND PENNINGTON: Hamilton, Tex., 1-7.

NESTELL'S ASSOCIATE PLAYERS: Sault Ste. Marie, Mich., 2-7, Escanaba 9-14.

PICKERTS, FOUR (Willis Pickert, mgr.): Annapolis, Md., 2-7.

SPENCE THEATRE (Sohns and Ravis, mgrs.): Plainview, Tex., 4, 5, Tulia 6, 7, Dalhart 9, 10, Guymon, Okla., 11, 12, Liberal, Kan., 13, 14, Plains 16, 17.

TAYLOR: Bangor, Me., 2-7.

TEMPEST (J. L. Tempest, mgr.): Royersford, Pa., 2-7.

TREADWELL-WHITNEY: Hastings, Mich., 2-7.

VINTON, MYRTLE (H. P. Bulmer, mgr.): Deep River, Ia., 3-5.

WARD, WARDIE: Athol, Mass., 2-7.

YALE (Monte Thompson, mgr.): Woodstock Can., 2-4, Caribou, Me., 5-7, Ft. Fairfield 9-11.

### OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Toronto, Ont., 2-7, Buffalo, N. Y., 9-14.

ALLEN, BILLY (W. H. Harder, mgr.): Waynesboro, Pa., 2-7, Butler 9-14.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Washington, D. C., 2-7.

ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.

AROUND THE CLOCK (Gus Hill, mgr.): Baltimore, Md., 2-7, Norfolk, Va., 9-14.

BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): London, Can., 4, Toronto 5-7, Cleveland, O., 9-14.

BLACK PATTI (R. Voelckel, mgr.): Chicago, Ill., 24-Oct. 7, St. Louis, Mo., 8-14.

BOHEMIAN GIRL (Milton and Sargent Aborn, mgrs.): Providence, R. I., 2-7.

BOHEMIAN GIRL (Co. A): Milton and Sargent Aborn, mgrs.): Binghamton, N. Y., 4, Scranton, Pa., 5, Wilkes-Barre 6, Reading 7, Easton 9, Allentown 10, Pottsville 11, Lancaster 12, York 13, Harrisburg 14.

BONITA: Rochester, N. Y., 2-4.

BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.

BRIGHT EYES (Jos. M. Gaites, mgr.): Ellensburg, Wash., 4, Aberdeen 5, Tacoma 6, 7, Seattle 8-14, Tacoma 15, 16.

BROWNE, BOTHWELL (Ben Sanger, mgr.): Chicago, Ill., Sept. 18-Oct. 14.

BUSTER BROWN (Buster Brown Amusement Co., props.): St. Marys, Pa., 4, Ridgway 5, Punxsutawney 6, Dubois 7, Clearfield 9, Huntingdon 10, Altoona 11, Johnstown 12, Greensburg 13, Uniontown 14.

CAMPUS, THE (Chas. V. Kavanagh, mgr.): Salt Lake City 1-7, 13-18.

CARLE, RICHARD (Frazee and Lederer, mgrs.): Seattle, Wash., 2-7, Tacoma 8, 9, Ellensburg 10, Yakima 11, Walla Walla 12, Spokane 13-15, Wallace, Ida., 16.

(Continued on page 33.)


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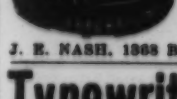

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# MOTION PICTURES

VIRGINIA ROGER
With the Eclair Company

## "SPECTATOR'S" COMMENTS

THE increasing number of two and three reel motion picture subjects prompts the dream that before long we may see motion picture repertoire companies on the road. What would a motion picture repertoire company be? Why it would be a man traveling with a projecting machine and a trunk of films and making three night or week stands in towns too small to support good picture shows. With feature films of the two and three reel variety, he could have a big drawing card for each night. He could advertise in advance, just as the dramatic repertoire companies do and if he didn't make money it would be a wonder. He could operate in two, three or a half dozen towns, all at the same time, changing to a fresh set of towns every week, by merely adding extra projecting machines and extra operators. One set of films for a week's supply, moved daily over his circuit by express or automobile, would keep six traveling shows going with daily changes. Dream? Why not reality?

* * * *

A survey of the available material for dramatic features of two and three reels (not including such special subjects as Dante's Inferno) will be an eye-opener even at this early date. Among the Licensed films there are now the following productions: Drink, Uncle Tom's Cabin, Tale of Two Cities, His Trust, Enoch Arden, Three Musketeers, Ten Nights in a Bar Room, Two Orphans, Foul Play, Colleen Bawn and soon to be issued by the Vitagraph Company, David Copperfield, Vanity Fair and Ivanhoe. Quite a list to select from with chances that it will be largely increased during the next few months. The Independents are also making progress along the same line led by Thanhouser, with Romeo and Juliet and David Copperfield.

* * * *

Now that the American companies are turning so generally to the two and three reel productions, it becomes pertinent to point out the vital necessity of making them worth while. Hasty work will not do. Fine scenic productions acted by the best players will not be enough. The picture play must be there in its full strength and effectiveness. A mere throwing together of a series of scenes faked over from a stage play and helped out with titles, will be a waste of money. The ordinary skill employed in producing a one-reel picture play of the current quality will fall short of the standard of authorship that will be necessary for even a passably creditable production that must hold the interest of spectators for two and three reels. Picture producers are standing on the threshold of a new development in their business. They should not blight it at the outset by inferior authorship—a thing that they can very easily do. If they can afford to spend from $5,000 to $12,000 as claimed in some instances for three-reel productions, just ordinary common sense would dictate that they employ vastly more care in preparing their scenarios than they have been accustomed to do with one-reel subjects. If they do not realize this now, they will surely realize it later, and to their cost and sorrow.

The great mistake they are apt to make—and it is one that some of them are already in danger of encountering—is to produce adaptations from stage plays, following the text of the stage story substantially. The result is that the situations and development of plot, having been originally intended for expression in spoken lines, do not lend themselves readily to conveyance in motion picture acting. To overcome this, the scenario author is obliged to introduce a multitude of sub-titles explaining each scene, with the probability even then that the thread of the story cannot be clearly followed Thus constructed at its best we have, not a motion picture, but a series of scenes not much better in effect than so many still pictures or lantern slides. It is conceded that even such a production need not necessarily be without interest or merit, but that it can compete in fascinating appeal with the true motion picture drama is not for a moment to be thought of.

* * * *

The psychology of the pure motion picture drama is a study in itself. It can be compared in its methods of conveying thought neither to the stage play nor to printed fiction and it should never be confused with them. All this is very trite and has been said before a great many times, but apparently it is not fully understood by some of the very people who may have been heard to utter it. Being a distinct branch of art with a theory and technique of its own, it is manifest that it cannot attain its highest development, except by the employment of a grade of genius equal to that engaged in other arts, and this genius must become perfected by long study and training before it can attain its best results. The untrained playwright and the untrained fiction writer, although traveling a road that is well charted, are never great at the start. How much truer this must be in the case of the picture story constructor or adapter, who is obliged to wander over a wilderness where there are few guide posts to keep him straight. In a way, therefore, it is not to be wondered at, if the manufacturers are in danger of erring in their first experiments with longer picture drama. They must expect to develop the hour-long picture play, as they have done with the short productions—crudely at first, but with more skill, grace and grasp later on. It is with this thought in mind that they are urged at the outset, not to forget that it is motion pictures they are engaged in producing—not stage plays.

* * * *

How is the picture story writer to proceed in adapting a stage play to the films and at the same time avoiding the danger referred to above? Each writer will no doubt have his own method, but a good one would seem to be to endeavor to forget the details of the play altogether. Let him first reduce the story of the play to a written narrative. If the play happens to have been adapted from a novel, let him read and absorb the story in its original form, ignoring the stage adaptation. Having thus digested the plot and gotten the essential framework of the story into his head, let him reduce it to picture form in the ordinary way, selecting or inventing such incidents in developing the plot as can be conveyed clearly by pictures. To do this sort

MILDRED BRACKEN
New Leading Woman With Melies Stock

ARTHUR DONALDSON
With the Kalem Stock Company

of adapting and to do it well, obviously requires a superior quality of craftsmanship. If one is to adequately interpret in picture form the finer sentiments and spirit of a superior stage drama, one must be something of an artist. The mere hack writer, described last week, cannot be safely relied on for the purpose. Of course, in theory, this should be just as true of short subjects as of long ones, but in practice it must necessarily become more imperative in the latter case. Long dramatic subjects of two and three reels, to be permanently successful, must have to a far greater degree, the power to interest and hold attention to the end. The quality of novelty and variety which at present permits many inferior pictures to get by, because they are short and the agony is soon over, will not apply to the long two or three-reel films. If the long subject happens to be tiresome it will be fatal.

* * * *

The probable operation of the minds of the spectators should be studied carefully by him who would arrange a picture play, short or long. The author and the director and film editor should continually ask themselves: "How will this development, or this scene, or this situation, or this piece of business affect the minds of spectators when they see it on the screen?" The interest of spectators must not only be aroused, but it must be sustained and carried forward. There must be no distraction of interest. When it is sought to play upon the emotions it must be done skillfully and in a way that will accord with the effects desired to be produced. These admonitions may sound like platitudes to the unthinking, who will declare that any fool knows that a story must be interesting and maintain its interest, and straightway the unthinking will forget all about it and proceed to hustle his picture story together without a thought of the probable result on the minds of average spectators. Failure to identify characters, and show their relations toward each other, confusion of different threads of the story, inadequate representations of lapses of time, jumps in the story, leaving vital developments to be guessed at, and the sudden introduction of apparently irrelevant scenes, the significance of which is only explained later on, are some of the points that the careful picture play constructor should be constantly on the watch to avoid.

* * * *

Jumps in the story are often effective in written fiction and are necessary in stage drama, because they can be promptly filled in by significant explanations in words. In the picture play they are dangerous, although not always impossible. They should only be employed when a title can effectually supply the untold portion, or when the logical operation of the spectator's train of thought will naturally tell him what he wants to know. An example will best illustrate what is here meant. Last week the Essanay issued a striking film story, Lost Years, that had four radical jumps in it. The first one, though supplied by a subtitle was a too violent shock to the average mind. It jumped the interest too quickly from the moment where the supposed drowned man was overpowered by river pirates, who had suddenly come in-

to the story, to another moment a long time after where the victim was seen to be seeking a job on a farm. The subtitle told us he had been "shanghied," but this involved so many adventures in itself, that it was disconcerting to spectators. The second jump was from the arrest of the innocent man to his entrance into prison, on a life sentence and was perfectly acceptable, because the spectators could easily comprehend the untold intervening details. The next jump of thirty years, showing the old convict asking for a pardon was also easily assimilated, but the jump from the scene in which the supposed murdered man learned in a newspaper that another man was serving time for killing him, to the moment when he walked into the prison with a pardon was too abrupt altogether for pleasant picture reading. One found oneself obliged to do some rapid thinking to fill in the gap.

* * * *

The spectators in picture shows do not go there to figure out intricate picture puzzles, nor to perform mental gymnastics. They go there to be amused and entertained and while the brain must be occupied in order to be amused, it must not be made mentally fatiguing. In pictures, as said above, the interest must be held firmly and should not be allowed to lag or be led off into apparently irrelevant speculations. The abrupt introduction of scenes that have for the moment, no apparent connection with the story, should never be resorted to in pictures, unless there be with them some significant hint that will keep the mind on the main story. An instance of this character appeared in a film which was recently shown to The Spectator and was defended by the makers, on the ground that the explanation would come later in the nature of a surprise; a surprise, they argued, would strengthen the climax. So it would in some cases. Surprise is a most valuable element to be employed in a story, but it must be of a nature that can be instantly comprehended the moment it is sprung and it must not be preceded by a series of scenes, that convey absolutely no meaning to the spectators. Meaningless scenes should always be avoided, no matter how easily they are to be explained later on. The time to understand motion picture playing is while we are looking at it on the screen. THE SPECTATOR.

## MAKING MIRROR SCREENS.

THE MIRROR correspondent in Pittsburg was recently invited to go through the mirror department of the Pittsburgh Plate Glass Company, at Ford City, Pa., to see the manufacture of the glass screens for motion pictures, and found it an interesting process. The largest screen which has been made there was 16 feet eight inches long. One side is ground which makes it opaque, and the other side is silvered and then painted to protect it. They are making for the inventor quite a number of them at this plant, and also at their plant at Crystal City, Mo. There are two of these screens used in the East End of Pittsburg, and the pictures seen on them are very clear and far superior to those shown on the canvas ones.

## TOO MUCH AMERICAN VALOR?

Imperialists in England and Canada have grown restive over the manner in which American deeds of valor are played up in American films, while little is represented in favor of British valor. The Overseas Club of London sent out a suggestion on the subject to branches of the club, and the Ottawa, Canada, branch has passed and circulated resolutions regretting this state of affairs. A recently elected member of the Canadian Parliament, A. E. Fripp, suggests that the Ontario Government be memorialized regarding the danger as having a direct effect on the patriotism of Canadian children. It is argued both in London and Canada that a sentiment should be encouraged in favor of British made motion pictures. Although certain American films dealing with the American Revolution have already been excluded from Canadian theatres, the feeling has not yet progressed to the point of armed hostilities against the United States, although there is no telling what may happen. One great obstacle that the alarmists encounter, and which may drive them to desperation, is the terrible excellence of American pictures. The public simply insists on having them, both in England and Canada. This obstacle can be overcome, however, in the manner long ago pointed out by THE MIRROR. Let the English picture makers produce films of merit in place of their present wretched product, and they will gain not only a market in England and her dependencies, but in the United States as well.

EDNA MAY WEICK
Appearing in Edison Films

## RELIANCE CHANGES HANDS.

The Aitken interests have acquired control of the Reliance Film Company, with the purpose of still further improving the high quality of Reliance films. The management will be in the hands of experienced Western film men. H. E. Aitken, however, will not give his personal attention to the Reliance, desiring to exert all his energies in behalf of the New Majestic Film Company, of which he is president, and which will commence releasing films through the Sales Company in a short time. Mr. Baumann, formerly of the Reliance, will devote his efforts to further developing the Bison Company.

## BIG FEATURE BY RELIANCE.

The Reliance Company has decided to put out The Human Sacrifice, scenes from which appear in this issue, as a regular release. It is a large and ambitious production in the nature of a pageant, a thousand people or more appearing in the cast. It tells the story of an Egyptian princess, who is given as a human sacrifice to the gods, in the hope that the Nile will overflow and irrigate the land. The date of release has been set for Oct. 10.

## A DOUBTFUL ENTERPRISE.

The Atlas Company announces a three-reel production of The James Boys in Missouri, which, it is stated, the National Board of Censorship has approved. It is doubtful if the picture, whatever its merits, will be hailed with any very pronounced shouts of delight by picture interests generally, especially in view of the public condemnation that has always followed the exhibition of films of this class.

## MANAGER KENNEDY LEAVES AMERICAN.

A. M. Kennedy, general manager of the American Film Manufacturing Company of Chicago, makers of the "flying A" films, announces his resignation "as soon as a capable executive can be consistently obtained." The reason stated is that he finds "interests of a larger caliber and of more profit" will require his "exclusive attention." What these interests are, Mr. Kennedy promises to announce in due time.

## LUBIN PLANT IMPROVEMENTS.

Although the large and handsome new plant of the Lubin Company, at Twentieth and Indiana Avenues, Philadelphia, has been completed only about a year, a number of enlargements and improvements have already been found necessary to keep pace with the increasing business. New buildings are being added.

## MILES OUT OF SALES COMPANY.

The resignation of Herbert Miles, as secretary of the Sales Company has been announced. He states that he desires to devote his time exclusively to the Atlas Company, with which he is connected.

## PARADISE LOST AND REGAINED.

The Vitagraph Company, has in course of preparation, an elaborate production of Milton's Paradise Lost and Paradise Regained in several reels, the exact number of which have not yet been stated. The highest standard of quality will be maintained and the production is certain to prove one of first importance.

## FIRST SHAMROCK RELEASE SOON.

The St. Louis Motion Picture Company (Shamrock brand) will be ready to announce its first release early this month. Several subjects have been completed, but "all are so excellent," the company writes, "that it will be difficult to decide on the one best adapted for the premier."

## MR. AND MRS. EDISON COMING HOME.

Thomas A. Edison and Mrs. Edison sailed for home last Friday, from Southampton, by the steamship *Amerika*. Their tour of Europe by automobile was a delightful exprience.

## STUDIO GOSSIP.

Edna May Weick, the child actress who has delighted so many spectators in Edison films, will be found pictured in this number of THE MIRROR.

Mildred Bracken, whose portrait appears elsewhere, is the new leading lady for the Melies company operating in California. It is predicted for her that she will soon rank as a prime film favorite.

Arthur Donaldson, one of the Kalem stock in Ireland, appears prominently in the Irish feature pictures recently completed by that company. His portrait is printed this week.

The Eclair Company has gathered a strong company of players for its American films, release of which will soon be announced. Virginia Rogers, whose portrait is printed this week, is one of the most valued members of the company.

SCENES FROM THE RELIANCE FEATURE FILM, "THE HUMAN SACRIFICE"

## LETTERS AND QUESTIONS.

### Answered by "The Spectator."

Cecil Foster, New York: The leading man in A Manly Man (Imp.) is William Shay; the girl who nursed him is Mary Pickford, and the girl who left him behind is Isabelle Iten.

Juanita Kellogg, of Ft. Scott, Kan., incloses a stamped envelope for reply to her questions. Questions regarding players or other general matters are not answered by mail, the assumption being that other readers of THE MIRROR may want the same information. Writers will therefore save postage by not sending it. If they insist on inclosing stamps, for goodness sake send them loose. It takes too much of The Spectator's time to soak them off of the envelopes, and besides it wastes the mucilage. Johan in The Pillars of Society (Thanhouser) was Martin Faust. The loan agent in A Doll's House (Thanhouser) was William Russell. The detective in The Smugglers (Thanhouser) was William Garwood.

William Thomas, Philadelphia: The boy in As a Boy Dreams (Imp.) was Lottie Pickford. The two men who fought the duel in Sweet Memories (Imp.) were Owen Moore and William Shay. The picture was acted in Cuba. The Imp. address is 102 West 101st Street, New York city. The present whereabouts of Walter C. Miller, formerly of the Reliance, is not at hand. Jim Conners in The Big Scoop (Edison) was Edwin August.

Carroll Moore, Muskegon, Mich.: The hero in The Doomed Ship (Edison) was Richard Neil. The parson in The Parson and the Bully (Nestor) was Owen Martin and the bully was Harry Tenbrook. Yes, both did very well, too.

"B. S. G.": Your scenario does not tell enough of a story, although there is plenty of detail so far as it goes. The agency you mention is not known to THE MIRROR, and in fact this paper cannot recommend scenario writers to try to market their work through agencies. Companies prefer to deal direct.

Mrs. C. B., Darien, Conn.: Maurice Costello played the male lead in The Inherited Taint (Vita.). Helen Gardner was the nurse.

"B. E. B." of Dallas, predicts that if THE MIRROR will print Maurice Costello's portrait the paper "will sell in Dallas ten times better." That's surely some inducement. Mr. Costello's dimpled countenance appeared in THE MIRROR Oct. 5, 1910. He is therefore about due again and in a week or two we'll just test this "ten times as well" promise.

Mrs. H. Stone, of Flatbush, Brooklyn, thinks the Lubin picture, Rosie's Rose, was "great" and "the scenery and acting fine." She wants to know who was the clever, pretty young girl who played Rosie. She was Miss Payne.

Al. Pierson, of Hartford, Conn., writes: "May I say a good word for Miss Nesbitt, Miss Trunnelle, and Gertrude Clarke? They are all clever. Miss Clarke is so natural in her character work. I wish we could see her oftener. The other ladies have been photographed for THE MIRROR—why not Miss Clarke?" No reason why not, at all. If Miss Clarke will send her photo, in she goes.

C. Eugene Smith, of Denver, just to show he is alive and can "come back," sends in another slather of questions. T. J. Carrigan was the Mr. Swift in The New York Cowboy (Selig). It was a Western film, perhaps Colorado; perhaps California. Matrimonial questions not answered. Write the lady yourself. Mr. Salter (Lubin director) does not appear in pictures, although, take it from The Spectator, he knows how, all right. Miss Glynn was Jane Joyce, M.D., in A Question of Modesty. The young lady in The Angel of the Slums was Pearl White. Lottie Briscoe is—say, why doesn't Lottie Briscoe write and tell us where she is?

"H. D.," Brooklyn: Maurice Costello is still with Vitagraph. He appeared in His Sister's Children, released Sept. 26. He is said to be of French blood, but—. Henry Walthall is with Reliance. Miss Leonard is not with any company, so far as announced.

"Long live THE DRAMATIC MIRROR," writes M. Aschen, of San Francisco, who adds: "My favorite company is the Vitagraph, first and foremost." Questions: Vitagraph is pronounced English style, with the long sound of i, as in kite. Lord Towne in A Friendly Marriage was Earle Williams. Leading lady in The Sheriff's Friend was Helen Case. Maurice Costello has been a Vitagrapher for three years.

"J. H.," of Galveston, who says he is "dubbed the MIRROR Kid," wants to know who was the leading lady in The Surgeon's Temptation (Edison). She was Mary Fuller and her home is in New York.

Miss O. Meury, Brooklyn: Mr. Sargent's articles on scenario writing appeared in *The Moving Picture World*. They are soon to appear in book form. Miss Meury notes the resemblance to each other of a number of film productions, and assumes that the scenario editors or producers "disdain to witness the work of other companies." Similarity of scenarios is not uncommon and two companies may easily produce stories very much alike and not know it until one of the films is released. The second company may then hold its copy back for a time and either destroy it, as has often been done, or issue it later. Questions: The hero in An Accidental Outlaw (Lubin) was Jack Standing.

"E. S. T.," Denver, Col.: Scenarios are not written out as in plays. The scenes are described consecutively and the action set down briefly with no speeches for the different players. Write to the different film companies for advice on this matter. Many of them have information for writers in circular or pamphlet form and will forward on request. In this way you will get the preference of the different companies.

M. Stacey, of Memphis, gives praise to Mary Pickford, pronouncing her "charming and irresistible." Questions: William Garwood played the lover in Courting Across the Court (Thanhouser). The false priest in the Broken Vows (Reliance) was Mace Greenleaf. The poor man in the Hundred Dollar Bill (Vitagraph) was Ralph Ince.

Mrs. F. S. Webber, of Chicago, wants to know what theatres in that city show Melies films. All "licensed" houses show them and there are several hundred such in Chicago. Theatres showing licensed films are those at which Edison, Biograph, Vitagraph, Selig, Essanay, Kalem, Pathe, Gaumont, Eclipse, Lubin, and Melies films are exhibited.

Harry Walters, of Newark, asks questions which are answered elsewhere or which are not subject to answer.

E. T. Thompson, St. Louis, "an ardent admirer of THE MIRROR," can get a picture of King Baggott by writing to the Imp. Company, 102 West 101st Street, New York. He thinks Mr. Baggott and Miss Lawrence (Lubin) "are unquestionably the most versatile of any picture players."

Curtis Cooksey, formerly of the Essanay, writes to answer a recent inquiry. He is heading the Curtis Cooksey Stock company at the Castle Theatre, Cleveland, O., and "doing nicely, thank you, with kindest regards to The Spectator and all the rest of the picture people." Good for Curtis Cooksey, but bad for the rest of us, who miss his genial face in the films.

"Jennie B.," of Buffalo, wants the address of a good

(*Continued on page* 32.)


KALEM

*A Triumph of Motion Picture Art*

THE COLLEEN BAWN

IN THREE REELS

Released Monday, October 16

Scenario by Gene Gauntier — Produced by Sidney Olcott

Every scene made in picturesque Ireland, in the exact locations described in Boucicault's famous play.

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An historical episode in this famous settler's life.

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How an Indian girl proved a friend in need.

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If you want your audience to sit up and howl its joy and approval, book this one.

PATHE'S WEEKLY

*Should Be in Your Theatre Every Week in the Year*

# Reviews of Licensed Films

**Starlight's Necklace** (Pathe, Sept. 21).—There appears to have been a purpose in commencing this Indian love drama—possibly to show that the savages had gay Lotharios as well as the white—but toward the end the purpose lost its way and we have neither a lesson nor a well balanced story. However, it was acted with fine expression and with a sense of artistic picturing. The Indian buck made love to two Indian girls at the same time. One of them discovered his perfidy by the necklace given him by the other girl. The two girls fought a duel with a knife and the first girl fell wounded with a knife thrust through the heart, whereupon the buck declared himself for the wounded girl, which seemed to magically heal her heart laceration, physical as well as mental, since she forgot her death wound and stood up very well on both feet.

**Shipwrecked** (Selig, Sept. 22).—This picture was made on the Pacific Coast, and includes a trip to a Pacific island and a view of genuine wrecked ship. The thread of the story harmonized quite well with the backgrounds, but betray the fact that the plot after all was an artificial construction made up for the purpose. A girl injured by an automobile was taken to a hospital by a young man, but their love affair was interrupted by her uncle taking her away to the island, where he wanted her to marry a fisherman. Her rescuer was then called to Hawaii, sailed on a liner from 'Frisco, was wrecked and was washed to the island on a spar. The girl saved him and he renewed his love, but her uncle's favorite was not to be balked. He plotted a murder by luring the rescued man to a cabin, where the victim knocked over the lamp and escaped. He and the girl then fled from the island in uncle's boat and sought a minister on the mainland.

**An Indian's Sacrifice** (Essanay, Sept. 23).—Mr. Anderson, who played the educated Indian in this picture story, made him a stern fellow, as he was no doubt intended by the author. The white girl married him because her father before his death had willed it so, but she loved a white man, and when the Indian discovered this fact, after a year of married life, he told them to go and be happy. So they went and the story ends, although we are obliged to guess that the white man didn't stay away long, for he left his hat on the table. Perhaps he intended to come back to talk over the divorce proceedings that had become necessary.

**The Matchmaker** (Lubin, Sept. 25).—There are many delightful moments in this love comedy, and if the story had been constructed with more symmetry of purpose and action it would rank as a gem of its kind. Arthur Johnson is the good angel in the person of an English nobleman. An American girl's mother was anxious to capture him for her daughter, but the daughter secretly loved the hired hand and the Englishman helped them elope. He also brought together the girl's brother and the governess (Miss Lawrence), but did it in such a haphazard way, overlooking so many opportunities for effective situations, that the best results were not always attained. The fault, however, appears to be in the scenario, which is filled with inconsistencies. Why, for instance, should the daughter exhibit such indignation at her brother's love for the governess when she herself was planning to elope with the gardener?

**The Revenue Man and the Girl** (Biograph, Sept. 25).—There is a gripping and human appeal running through this dramatic film that is natural and strong in the development of its situations. A revenue officer makes a very daring arrest of two moonshiners, which sets his comrades after him. The young officer is cornered and shoots the father of a moonshiner's daughter he had chanced to meet previously. This act arouses her desire for vengeance, but she at last sees him in the woods caring for her pet dove. She relents and aids his escape by helping him to evade the moonshiners, taking him back to her cabin, where she assumes to retire while he hides beneath the bed. The moonshiners enter and believe the story of the daughter of their old comrade. The hunt for the man by the moonshiners is especially well conceived. The last scene, where the maid and man are seen arm in arm going away from the wilds into the city, comes as an effective epilogue.

**Arizona Bill** (Kalem, Sept. 25).—This story has no distinctive feature in plot or action. An Indian steals a horse from a ranch and substitutes it for Bill's horse, so that Bill is accused of horse stealing and is pursued by the cowboys with the intent of stringing him up. Bill's wife captures the Indian, however, and brings him to the scene of the lynching bee "in the nick of time," all of which has been done before in cowboy pictures numberless times. There was an attempt in one scene to introduce novelty by having Bill back his horse along the road to throw the pursuers off the track, but as the deception was only attempted for a few feet it was too obvious that it could not have been effective.

**A Friend of the Family** (Gaumont, Sept. 26).—The early scenes in this comedy are confusing, but toward the end the story becomes clear and delightfully interesting. The pretty but petulant wife doesn't like the old gentleman who is the friend of her husband, but when she and her husband quarrel about another woman the wife runs to this old friend for advice. Her husband does likewise and both are under the same roof without knowing of each other's presence. The wise old friend places them in adjoining rooms and excites their curiosity, with the result that they get together and make up in a series of pleasingly played scenes.

**The City of Bordeaux** (Gaumont, Sept. 26).—The scenes in and around the city named are not quite as clear photographically as we are accustomed to see in Gaumont travel pictures.

**Mary's Masquerade** (Edison, Sept. 26).—This delightful and refined little comedy of the better class is filled with those delicate touches that represent only good taste and breeding that is not often enough found in pictures in which society atmosphere is depicted. Mabel Trunnelle in the leading role arouses the interest and carries the spectator along with her, a happy participant in the joys and difficulties. A dinner guest disappoints her mother, who has had the table set for fourteen. Rather than have thirteen at the table she prevails on her husband, to have young Mary, unexpectedly home from school, don a dinner gown with train and appear as a friend from the West. Naturally Mary is delighted at this prospect of play in womanhood. The amusement consists in Mary's endeavors to depict the grand lady from the West, her sudden transitions from herself to her character and her management of her train. Her deceit is at length discovered by a young man, who requests of her parents the right to pay further attentions. The settings are superior and careful, and it is indeed a kind of production of which it would be a pleasure to see more. It would have explained better the young man's discovery of Mary's age if the photograph showing her in short skirts had been dated on the back, indicating that it had been recently taken.

**His Sister's Children** (Vitagraph, Sept. 26).—The two children in this picture, Dolores and Helen Costello, playing Buster and Boxer, were of great assistance in making the story fresh and pleasing. Their uncle (Maurice Costello) came to their home to take care of them, but the little rascals did the taking care themselves. He sent a box of flowers to his sweetheart, or intended to, but one of the kids substituted a rag doll and the sweetheart became angry. Finally one child fell sick after a swim in the water and asked for the sweetheart to come and console him. Over the sick bed the lovers made up. It would seem that this scene might have been strengthened if the sick child had also asked for the doll at this psychological moment. The presence of the disturbing factor would have given logical opportunity for the reconciliation.

**The Trials of a Tall Traveler** (Eclipse, Sept. 27).—This somewhat amusing farce exhibits the difficulties that a tall man experienced in obtaining a night's lodging. In the room of the low ceiling he thrusts his head through to the room above. In the narrow room his feet emerged through to the apartment of his English friend, who used them to hang his luggage on. Seeking peace on the park bench, he was arrested and found the luxury of his cell the best equipped hotel he had encountered.

**The Manufacture of Fireworks** (Eclipse, Sept. 27).—How rockets, set pieces, bombs and living fireworks or moving figures in man's likeness are manufactured is clearly set forth on this film, with some effective pictures showing these fireworks in the process of display.

**A Cowboy's Love** (Lubin, Sept. 27).—This Western film has not very much to grace it except the acting of the two leading men. The leading woman, who shows little improvement from previous films, seems to lack the power of full expression. A pleasing smile is agreeable, but like everything else it has its place. The scenario is not clearly constructed, especially in the manner in which its characters are introduced, and even at the end one is left in doubt just who and what these men were and their relation to the girl with whom they arrived in the automobile. From the way it was introduced into the story one would never connect the villain's plot with the five hundred dollars reward for the capture of Arizona Ike, if he were the person that was at the end it was not obvious. Neither was the plot against the cowboy until the very end, and then not in its entirety. The story would seem, after some unraveling, as follows: A cowboy rescues a party of automobilists and falls in love with the girl of the party. Two men in the party object and plan to discredit the cowboy by decoying him to a spot, changing his saddle to another horse and informing the sheriff, who arrests him, whether as Arizona Ike is not clear. The messenger gets into a fight with some one and makes known the guilty man. If that man were Arizona Ike it would seem the messenger should have the reward. The other chap is driven out of town. The cowboy dance at the end strikes one as misplaced comedy.

**A Cure for Crime** (Edison, Sept. 27).—Comedy done in the faithful, natural style of the Edison players is presented in this clever and novel picture story. A crook is caught robbing the doctor's safe, and they agree to let him off if he will consent to let them operate on him to test the theory that a brain operation can remove the criminal instinct. Instead of operating they only pretend to do it, making the crook believe, however, that his head has been cut open and part of his brain removed. The crook, thus impressed by suggestion, finds himself unable to steal any more, and finally saves the doctor's boy from kidnappers, for which he is suitably rewarded. The story lacks harmonious consistency in one particular. Either the doctor should not have been represented as a sincere believer in the brain operation theory or he should have shown a desire, at least, to test his theory when he had the chance. Otherwise the story is almost flawless and is genuinely funny.

**Driven from the Tribe** (Sept. 27).—Indian history hardly furnishes warrant for the trait of character represented in this film. When Indians adopted one of another race into their tribe they did it unreservedly, and the adopted one was treated as one of their own blood. In this story the white boy who was found after a massacre and taken into the tribe weds an Indian squaw, but when the old chief dies and a new chief is declared, the latter banishes the paleface on the ground of his blood. The real reason, of course, was because the new chief had wanted the Indian girl himself, but he would, probably have used another pretext than the one assigned. The squaw and child follow the white man into exile and are rescued from the desert by another white man. The scenes are impressive.

**The Two Orphans—First Reel** (Selig, Sept. 25).—Under the personal supervision of Kate Claxton this production has been made a very elaborate, careful and striking one. The stage settings and business are remarkable in their artistic effect and representation of the life and period portrayed, but in its entirety it has more the appearance of a legitimate drama than a picture in concise action. This very stage business stands in the way of a vivid, clear picture and clogs the movement. The village street scene and the square on the Paris water front are fine examples of interior sets and stage management as is the garden fete. Louise, the offspring of a secret marriage, is placed in the hands of peasants, while her mother is compelled to marry the Count De Linieres. After eighteen years the adopted peasant mother dies, and Louise now blind goes to Paris with the peasant woman's daughter, Henriette. Henriette prevents Marianne, Jacques Frachard's dupe, from committing suicide. Marianne surrenders herself to the police to escape her tormentor, and Louise falls into his hands when Henriette is kidnapped and taken to the garden fete of Marquis De Preales to add pleasure and zest thereto. She is rescued from her plight in a vigorous and well played scene by the nephew of Countess de Linieres, who is, of course, her mother.

**The Two Orphans—Second Reel** (Selig, Sept. 26).—The second reel continues the method and general excellence of the first reel. Some of the action could not be clear to one who did not know the play. The countess's nephew discovers his aunt's secret from her own lips


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WESTERN PICTURES

OCTOBER 12

TOMMY'S ROCKING HORSE

LITTLE Tommy, Idol of the X-T Outfit, is taken critically ill. Refusing to take the doctor's medicine, he gropes for something which the cowboys are unable to understand. The crisis is near. Nell, who adores her little brother, is suddenly inspired. Leaving the house hurriedly, she mounts the swiftest horse and risks life and limb in a mad ride, wrought with many dangers, to the nearest village, and, returning triumphantly, places before the amazed group at Tommy's bedside the one remedy that restores the child to health. *Approx. length, 1000 feet*

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when she tells him of her past life in order to prevent a like occurrence between him and Henriette. Her husband, the count, now the Minister of Police, discovers the secret archives containing the histories of noble families. The countess's nephew tears her history from the book that her husband may not know. The countess goes to Henriette and begs her to give up her nephew, in the midst of which scene she hears her blind sister's voice in the street below. She is unable to find her, however, as she is dragged away by Fuchard, for whom she has been made to sing and beg. Henriette is arrested. The snow scene is a very realistic effect.

**The Two Orphans—Third Reel** (Selig, Sept. 28).—Henriette's prison sentence is exile, but the sister in charge is persuaded by Marianne, who last appeared at the beginning of the first reel, to permit her to substitute herself, now that she is pardoned, in place of Henriette. Meanwhile her lover has located Louise with the help of his servant. He enlists the aid of the king's soldiers, but Henriette arrives before them, finds her sister and witnesses a duel between Jacques and his lame brother that is interrupted by the arrival of the soldiers. Jacques and his mother are arrested. This last part was somewhat spoiled by the poor disposal of the lame brother. The actors were so busy concluding the story that no one paid any attention to him. His position was such that it rather marred the scene. While all three reels are a remarkable and artistic achievement, it seems to be approached too much from the standpoint of stage drama to be entirely convincing in pictures. It needs words to explain the action and situations. A good rule to follow in such instances would seem to be to get the plot, forget the drama and then construct a motion picture scenario.

**The Mission Waif** (Melies, Sept. 28).—This story of Southern California proves gripping and effective, and is distinguished by truly artistic settings. The scenes in the mission are particularly fine. The waif is a little girl who was the only survivor of an Indian massacre. The mission fathers took her in and raised her. One day a road agent, who had held up two travelers and had been pursued and wounded by cowboys, sought refuge in the mission, where he was nursed back to health by the girl, who incidentally discovered who he was. He went away because he knew he wasn't good enough for her, but he came back when he saw Indians preparing to attack the mission and stood as a courageous defender of the place, while the girl rode for help. When she got back he was dying, having paid for their hospitality with his life. William Clifford as the bandit was good, although a bit theatrical. Francis Ford as the principal mission father was excellent, and the part of the waif was played agreeably though not distinctively. The incident of the bandit giving back the keepsake to the man he had robbed was of doubtful use. It was too obviously meant to win favor for him. It could hardly be called generosity—as was stated in the subtitle. Generosity is scarcely the word for describing the sentimental whim of a criminal who returns a fragment of his plunder.

**Disappointed Old Maids** (Pathe, Sept. 25).—There are pleasing qualities in this light farce by French players, although the story is rather meager. The two maiden ladies were perfectly delighted when their new neighbor came to call, and each of the old girls set her cap for him, giving him a note to meet her at the statue. But he fooled them. He had fallen a victim to the modest charms of their niece and he paraded her past the statue at the appointed time.

**Whiffles's Hard Luck Stories** (Pathe, Sept. 25).—This is laughable farce, introducing the droll character Whiffles, who is improving in his work for the reason that he does not make faces at the camera so much as formerly. Being a really good actor, the result is gratifying. In this story he has a scheme for extracting money from kind-hearted victims. He presents himself as a down-and-out confrere, according to the occupation of the victim, and secures good loans by pretending he will shoot himself in despair. Each gives him money in return for the revolver, of which he has several. In the end he tries the game at an artist's studio, where all his victims have happened to come. The artist tells him to go ahead and shoot, and to help him along the others come in with the revolvers they had bought of him. Exit Whiffles.

**A Western Heroine** (Vitagraph, Sept. 27).—The snap and swing of this thrilling and logically constructed Western melodrama indicates expert management and directing. The picture is a model of its kind, although it is to be regretted that some of the incidents were so trite and that the motive for the trouble was so trifling. The ranch foreman (Mr. Costello) was sent to deliver money to somebody. Three bad cowboys tried to waylay him and pursued him to a girl's cabin, where he died of his wounds, while the girl (Edith Storey) went on with the money, pursued by the crooks, but reaching the destination in safety, where she delivered the money to a young man who had previously done her the worn-out service of fixing her saddle girth. If something more vital than the safety of a little dirty money, with nothing in particular hinging on its delivery, had been involved, the story would have been stronger. Who cares for money, anyhow? Not this reviewer, for one, or he wouldn't be reviewing motion pictures.

**By the Campfire's Flicker** (Vitagraph, Sept. 27).—The girl's sweetheart was a captain in the army and went to the Philippines, where a native girl became infatuated with him and counted too much on his attentions to her. He was wounded in battle and nursed by the native girl. While he was unconscious the American girl, who had come as a nurse, met the other at his bedside. The native girl declared he belonged to her and the American girl took her word for it. When he got well he straightened matters out, and the native girl got even by betraying the Americans to the Filipinos, bringing on a night attack that resulted in the native girl's death. It will be seen that the groundwork of the story presents nothing new, and it must be added that the handling of the material lacks skill and true knowledge of dramatic values. Leo Delaney did as well as could be expected as the captain, but Rose Tapley as the nurse was ineffective. Evangelyn Blaisdell was much better as Anita.

**Her Awakening** (Biograph, Sept. 28).—Splendid character development, introducing well marked types, makes this film distinctive even without a plot; but when is added a theme and story that is vital and works out with logical precision to telling climaxes, we have one of the best drawn picture dramas the Biograph has ever given us. The pretty little laundry girl was vain; that was her only weakness. She loved her mother, but was ashamed of the poor old lady. So when she and her "steady" encountered the mother in her old torn apron the


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**BIOGRAPH FILMS**

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RELEASED OCTOBER 2, 1911

**TOO MANY BURGLARS**

Mrs. Brown is decidedly careless with her jewelry, leaving it lie around in easy access to any one who might enter. Wishing to teach her a lesson, Mr. Brown writes a letter to his actor friend to enter his house as a burglar to scare her. But on second thought, Brown decides to play burglar himself. Wifey, however, finds the letter and sends it, and so when a real burglar appears upon the scene she thinks him her hubby's friend and treats him royally. The actor enters almost simultaneously with Brown, and, each thinking the other the real article, a fight ensues. Meanwhile the real burglar, hearing the skirmish, hides in a clothes closet until he is forced out by moth powder. The episode ends happily for everybody but the real burglar.
Approximate Length, 499 feet.

**MR. BRAGG, A FUGITIVE**

Bragg has the Physical Culture fad, but when it comes to a showdown he weakens. Shame, however, forces him to resent an insult offered Mrs. Bragg by the butcher, and he punishes him. The meat purveyor falls, and Bragg, getting blood on his hand, thinks he has killed him, and for a while is a self-accused fugitive from justice. Mrs. Bragg, with the aid of the police captain, keeps up the hallucination until he is cured of his "strong-arm" mania. Approximate Length, 497 feet.

RELEASED OCTOBER 5, 1911

**THE MAKING OF A MAN**

**How the Good in a Shiftless Actor Was Brought Out**

A barn-storming company is playing at the village theatre, and a young girl becomes fascinated by the leading man. There is a dance given during the stay of the company in the town, and the girl meets the actor, who attends. 'Tis the old story—her infatuation grows into love. Her father, who has a terrible aversion for actors, becomes almost despotic when he finds that his daughter is smitten with the actor, and his unreasonable discipline causes her to leave home to follow him. The actor realizes that he honestly loves the little girl, and so he marries her at once. Her father, however, forces her back home, as she is under age. The actor determines to make himself worthy of her, and his ambitious efforts meet with success. He returns to claim his wife, but is told she is dead—for she was considered dead by her family when she finally left home in search of him. Fate, however, brings them together in a most unlooked for manner.
Approximate Length, 1,000 feet.

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girl pretended she didn't know her. Brooding over her daughter's conduct, the old lady was run down by an automobile and died. Then the girl's true nature came out. She forgot her pride in her anguish and grief, but she did not forget that she had sinned. The repentance was made to appear sincere and wholesome, as the lover came to give her consolation. The scene in the laundry office, with the gum-chewing girl's sarcastic observance of the other's love affair, was a gem of character comedy work, and the scenes during and after the accident were a marvel of natural realism.

**The Bell Ringer of the Abbey** (Pathe, Sept. 29).—Graceful treatment is given this legend of an old bell ringer who was prevented by the devil from ringing the Angelus. The devil appeared before him and put a spell on the bell rope. The old bell ringer "beat it" for his home, where he received prompt word that the authorities would have his head cut off if he failed to ring the bells. Then came the angel in the form of a starving girl. The old man gave her aid and she rewarded him by putting the devil out of business and ringing the bell herself. The picture is colored.

**Across the Polar Seas** (Pathe, Sept. 29).—Scenes showing the start of a Polar expedition and progress through the Polar sea, among ice floes and icebergs, are most entertainingly presented in this film. Tinted scenes of the midnight sun are beautifully artistic.

**The Ninety and Nine** (Vitagraph, Sept. 29).—The story of the lamb that is brought back to the fold forms the basis for this story, although the two do not fit very well. The scapegrace son who was lost and was finally brought back into the fold rescued himself. It would seem, and his father, the shepherd, was in no way responsible for the outcome. After being banished from home (another departure from the analogy of the lamb story), the youth determined to reform. He hired himself to a farmer and did very well as a hired hand. His father and mother and two sisters happened along in an automobile; the father picked up a stray lamb and took it back to the farmer's fold, and the girls found their brother, after which there was a happy reconciliation. It would seem that a great deal more effective use might have been made of this idea. The acting is excellent. Tefft Johnson as the father, Mrs. Clinton as the wife, Bob Gallord as the son, Charles Kent as the farmer, and Edith Halleren and Miss Francis as the girls did all that could be done with the material at hand.

**John Oakhurst, Gambler** (Selig, Sept. 29).—Hobart Bosworth, by his clever characterization of the gentleman gambler, lifts this film into the first rank, contrasting the two sides of his nature with rare nicety and distinction. Perhaps it would have been well to have introduced the character at once and thus done away with the necessity of the peculiar exposition which relates that the young lover is jealous without showing the cause. His sweetheart had become infatuated with the polite gamblers, much to his discomfort, but when at the gambling table he saw the gambler about to be victimized by thugs, he came to his rescue. In gratitude, the gambler went to the girl, exposed his life and showed her a better man in her lover.

**Gypsy Honor** (Pathe, Sept. 28).—This Pathe American seems to have too foreign a stamp, both in treatment and acting, to be called an expression of American life. The story brings little that is new into the realm of gypsy stories. A gentleman becomes interested in a gypsy, and later, while out riding, visits her camp, where his pocketbook attracts the attention of two male members of the camp. They follow him and, after robbing him, throw him over an embankment. He is rescued by the girl he befriended. The guilty men are captured and the gypsy finds a home with the family. One hopes she was contented and caused no trouble. Two people of marked difference in environment and education do not always agree.

**The Maiden of the Pie Faced Indians** (Edison, Sept. 30).—An exceedingly clever and laughable burlesque is herein presented, showing us some of the follies of certain Wild West motion picture films, and therefore decidedly appreciable by the average spectator. The Indian maid eats pie by the side of the stream when the villain approaches. After the maid envelopes his identity in the pie, the hero happens along and finishes the job in the most approved manner. As she follows on behind the trail the villain seizes her from her horse. Her loud cries are of no avail; the cowboys are filled with the spirit of progress that stills all sound behind. Then the villain binds her to the railroad track, with the switchman nodding approvingly. She is rescued "in the nick of time," though the valiant hero waits on purpose, and the train at last comes along and passes between his legs, while he holds the maid in mid-air with his strong and manly arms.

**Turning the Tables** (Edison, Sept. 30).—This scenario is strongly reminiscent, but it makes a rollicking farce of humorous action. Henpeck determines to come it over his wife, who is constantly reminding him of her first husband, a dead sea captain. Armed with that gentleman's diary he visits a seafaring friend and persuades him to assume the character of his wife's dead husband come to life. She is quite content to rest in his arms at first until he begins to subdue her. Then she calls for the police. Then after a series of laughable instances and mistaken identities, some of which are stretched even for farce, the lady arrives in jail. Emerging from thence she is quite willing to honor and obey her meek, little second husband.

**Her Hero** (Vitagraph, Sept. 30).—Flora Finch and John Bunny appear in this film together and succeed in making this humorously evolved comedy of contrast a very enjoyable picture, though both players seem to have lost some of their former hearty spontaneity. It exploits the brave man whose imagination outweighs his memory and causes him to forget that he ran the other way. The film leads up very cleverly to a very laughable climax and conclusion. There are many rumors of burglars and accordingly Brown consents to still his wife's fears by purchasing a revolver. When questioned whether he is familiar with its use, he relates to her some stirring Western tales of which he was the hero. After she has retired, to further glorify himself he gathers up the family silver and then assumes to hear burglars below. When the two arrive into the dining room they find a real burglar. It is the wife who is the real hero and fires the revolver, but in the excitement forgets she did so and forthwith acclaims her husband anew a hero. The last picture—a mere exhibition of face and personality—seemed unnecessary.

**Hearts May Be Broken** (Gaumont, Sept. 30).—For delicacy of treatment and artistic groupings and settings this picture proves a model. It is another example of the finer work the Gaumont players have recently been giving us. An artist stopping at an inn in the country amuses himself flirting with the innkeeper's daughter, who takes the attentions seriously, although the artist makes no pretense of wanting her to so consider them. When the artists' wife comes and the poor country girl perceives that the couple are really in love with each other, she is heart broken and seeks the river, where we are left to assume she ends her life, while in another part of the same stream we see the artist and his wife blissfully floating by in skiff, unaware of the tragedy so close at hand.

**The Strike at the Little Johnny Mine** (Essanay, Sept. 30).—There are certain topics that picture manufacturers would do well to handle with extreme delicacy, and labor troubles are among them. Union working people are notoriously touchy about reflections on organized labor, and somehow, when film companies introduce strike situations into films they usually do it in a way that gives offense. This film will probably be found to be in this class. The miners go on strike and are represented as planning violence—probably the hanging of the mine owner, judging from the rope they carry. Their erstwhile leader (Mr. Anderson), however, refuses to join them. He goes to the mine owner's assistance, defending him in the conflict, while his wife rides for the sheriff. Being rescued, the mine owner notifies the men their demands are granted and the men cheer. The acting is very good and the scenes well managed. It is the story that is at fault.

**Hal Chase's Home Run** (Kalem, Sept. 27).—Comedy love drama is woven around scenes of a ball game in American League Park, New York, with Hal Chase as the hero, who makes the home run. The ball game scenes are interesting and the presence of Hal Chase in the picture adds interest, but the comedy love story is singularly weak, although it is well played with Fred Santley as the young lover. He is represented as a "fan," who loves a girl who is also a "fan." She refuses to marry him unless the home team wins the pannant, and in this dilemma he appeals to Hal Chase. Thereupon and therefor, we are asked to believe, Hal Chase went out and made a home run, winning the critical game. How much better it would have been to have had the game hinge upon something at least plausible! Fred Santley, whose work has been so fine in juvenile comedy, is betraying a tendency to "talk to the camera." For the love of Mike, Fred, cut it out.

**The Death of Nathan Hale** (Edison, Sept. 29).—This more or less historical film in which Nathan Hale's execution by the British in New York forms the closing incident, shows something of the retreat of Washington's forces from Long Island and a scene at Washington's headquarters on Harlem Heights, where Captain Hale is represented as volunteering to enter the British lines as a spy. The film version gives a color of romance to the affair by showing Hale in love with a girl who was being courted by another man. This man, Dalton, is represented as enlisting with the British and later "betraying" Hale, the American spy, when he recognized him, disguised as a schoolmaster. The truth is that very little authentic information exists regarding the arrest and execution of Nathan Hale, but certainly the apprehension of a spy could not be called a betrayal. And it is probable also that the alleged denial of religious consolation by the commander of the British may have been overdrawn. As history, therefore, the picture lacks verity, and as policy it lacks discretion. But as picture drawn it is splendidly acted and managed.

**Pathe Weekly, No. 39** (Pathe, Sept. 26).—This weekly series of news event in picture form seems to grow in interest and novelty, and one of the astonishing points about it is the great number and variety of topics covered. Included in the subjects are a fire in Austria, view of an English squadron, motor boat "Dixie" winning the Harmsworth trophy, derailed train in Germany, dock strikers in London, motor boat race at Cincinnati, unveiling Staton's statue, auto race in Paris, Carleton Hotel fire in London, and the Chinese battleships and admiral in New York.

# Reviews of Independent Films

**Through the Dells of Wisconsin in a Motor Boat** (Imp., Sept. 25).—This must have been an interesting trip for the participants, but to the average spectator it must appear only commonplace, as it presents no feature of striking worth in comparison with other films of a like nature.

**The Circular Fence** (American, Sept. 28).—There is novelty and interest in this Western picture, but the main point of the circular fence is not quite as clear as might be. Perhaps if the diagram given by the sheriff had been shown upon the screen the difficulties encountered might have been better appreciated. The young Easterner, dressed in Western costume, is sent by the mother of his sweetheart to pay off the men of the ranch. The sheriff gives him a short cut in diagram. A circular fence confuses the young man until he passes through it. He is held up by a desperado, for whom a reward is out. The fellow takes his horse and money and returns over the same ground. The young man follows him and surprises him when he is confused in his turn by the circular fence. This scene is not quite as convincing as might be, as the desperado might have gained an advantage at several points. The young man puts his lariat around him, brings him to the sheriff and gets his reward.

**Black Horse Troop of Culver** (Champion, Sept. 25).—The cavalry maneuvers of a boy's school, ranging from the age of fourteen to twenty, are presented on this film in an entertaining manner. Much skill and dexterity are shown.

**The Co-ed Professor** (Imp., Sept. 25).—An amusing college or boarding school anecdote is the substance of this film that is ingeniously worked out. The boys of the boys' school elude their old principal to attend a spread at the girls' dormitory. They find the door guarded by the co-ed professor. At the back of the building the girls lift the boys to their apartment in a clothes hamper. The old professor discovers the trick, gets a ladder and interrupts the feast. His good nature is played upon by the girls and he joins the party, but as an actor permits himself a little burlesque. The lady on guard hears a noise and, knocking at the door, drives the boys and the professor out by the hamper. When she enters she finds a room in order and a group of sleepy girls.

**Imaginative Willie** (Powers, Sept. 26). The idea back of this film contains the elements of humor and it is worked out more or less cleverly. Willie returns from his vacation out West and his comrades ask him to relate his experience. As thrown on the screen he appears quite a hero in bringing justice at the gambling table, in killing bears and defending settlers against Indians. After his departure his comrades find that he had gained his inspiration from a collection of dime novels. This reviewer thought it might have come from certain motion pictures. The children acted with pleasing unconscious grace.

**The Falls of Bohemia** (Powers, Sept. 26).—A series of very excellent views in Bohemia

FOUR-A-WEEK
Essanay

COMING!
World's Championship Baseball Series
1911
The Year's Greatest Sporting Film — For Licensed Theatres Exclusively

Release of Tuesday, Oct. 3.
"GRANDMA"
(Length, approx., 1000 feet.)
A pretty drama showing how Grandma's unselfish love awakens mother love in the heart of a neglectful society mother.

Release of Thursday, Oct. 5.
"MASTER CUPID, DETECTIVE"
(Length, approx., 1000 feet.)
A delightfully interesting drama, novel in plot and splendidly played.

Release of Friday, Oct. 6.
"THE SHERIFF'S DECISION"
(Length, approx., 1000 feet.)
A Western drama of delayed justice. Played with excellent feeling, with superb scenic backgrounds, finely photographed.

Release of Saturday, Oct. 7. — This Week's Best Comedy
"TOWN HALL, TO-NIGHT"
The comedy photoplay of the month! This is the best of Anderson's funny "Snakeville" comedies. Book it immediately.

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THE recent showers, and subsequent Sunshine, have proven most beneficial to the St. Louis Motion Picture Company. Their varied crop of

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FACTORY AND STUDIO
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If It's NESTOR It's Good

Wednesday, Oct. 4
These Jersey Cowpunchers
Amusing Satire—Very Novel.

Saturday, October 7
MUTT & JEFF Spend a Quiet Day in the Country
and
THE MEDDLING PARSON

Wednesday, Oct. 11
Let Us Smooth the Way
Magnificent Foto-Drama.

Saturday, Oct. 14
Mutt & Jeff and the Black Hand
and
ROMANCE AND UPPERCUTS

Watch for DESPERATE DESMOND!
DAVID HORSLEY, - - - Bayonne, N. J.

## LETTERS AND QUESTIONS

(Continued on page 28.)

vaudeville agent in New York. She thinks she would like to go on the stage, as her friends say she is "a fine singer." Don't do it, Jennie. There is nothing more painful than ninety-nine per cent. of the cheap vaudeville now at large, and The Spectator refuses to add to the torture by helping any new talent into the business. Sing for your friends in Buffalo if they will listen, but don't inflict yourself on unwilling victims. What is there on earth more distressing to observe than a big, husky girl, who ought to be doing time in a kitchen, trying to look pretty and cute on the stage singing Alexander's Rag Time Band or some other horrible monstrosity? Yes, there is one worse sight, and that is a two hundred pound hulk of a man trying to jig or to crack ancient jokes. Honest, The Spectator never sees one of those fellows that he doesn't lament the fact that the Sullivan law prohibits a decent citizen from carrying a gun. Of course, Jennie B. may be a very sweet and pretty girl. If so, her place is in a parlor or in her own kitchen making some nice young chap happy.

"Mary," of Calais, Me., wants to know who the "nice young fellow" was in the Duke de Ribbon Counter (Lubin). There were so many nice young fellows in the picture named that it is difficult to identify the one referred to. "Mary" says he was fishing in one scene. Can some one help us out?

J. S. Alexander of Washington, D. C., values THE MIRROR as indispensible and wishes to thank The Spectator for his remarks regarding the Binford film. He also observes: "I am surprised to see that week after week passes with no praise from MIRROR readers for Francis X. Bushman and Dorothy Phillips of the Essanay. I think both are remarkably clever, and we welcome every visit they pay Washington in the films." Mr. Alexander further states that he recently visited New York and was greatly disappointed in seeing so much cheap vaudeville in the picture houses which, he declares, cannot compare to the Washington houses, all of which The Spectator is quite ready to endorse. The Spectator has never been in a Washington house, but on this matter of cheap vaudeville no place on the map can be worse than New York.

"Miss M. A. M." of Revere Beach, asks the oft answered question about writing scenarios. Some of the companies furnish printed instructions on scenario writing. They may be written very briefly in narrative form or scene by scene or both. Experienced writers employ both methods, giving first the cast, second a synopsis of the plot in short narrative style and third, the scenario proper, scene by scene, describing only the essential action without dialogue. No company will steal an author's idea, although, sad to relate, there are rumors of employees who have turned thieves in this respect. "Heraus mit ihm!"

Susie Willoughby, Baltimore, Md.: Jack in Rescued in Time (Lubin) was played by Jack Standing. The hero and heroine in Motoring (Thanhouser) were Marguerite Snow and William Garwood. Lillian Walker is still with Vitagraph.

Here is a slather of information for Inez Isenberg of Greenville, Miss.: Lillian Walker and Maurice Costello are still with Vitagraph. Dot Farley is with Vitagraph. Marie Georgina played the woman in Woman (Yankee). The Indian and the girl in The Tribe's Penalty (Essanay were Gilbert Anderson and Gladys Fields. Anne Shaefer played Jennie in Beyond the Law (Vita); Harry T. Morey played Ame Langdon and Mr. Thorney played Lee Hayes. Florence La Badie played the daughter in In the Chorus (Thanhouser). Lucille Young was Rose Grady in The Brothers (Imp.): Maurice Costello was Jack Ainsley; Tefft Johnson was Bob Hutchins and Rose Tapley was Anne Harrington in Foraging (Vitagraph).

Harry Faruham of Melrose, Mass., thinks THE MIRROR is great and just to prove that his boost is on the square, he asks no questions, but volunteers the information that he has secured eight new purchasers of the paper. Go to it, Harry!

"M. J. W.," New York. Have been unable to ascertain the origin of the wrestling pictures shown at Crystal Hall, some time ago.

"Mrs. H. S.," Flatbush: Rosie in Rosie's Rose (Lubin) was Miss Payne. Everybody will agree in declaring her "clever and pretty."

John Johnson, Bloomfield, N. J.: The girl sweetheart in the Indian Maiden's Sacrifice (Kalem) was Alice Joyce. She was formerly an artist's model in New York. The Edison Company does not make pictures in Orange, N. J. The factory is located there, but the studio where the acting is done is located at Bedford Park, Bronx, New York.

"It seems that every new issue of THE MIRROR is more interesting than the last one," writes Myrtle Wheeler of Easton, Md.; she is glad to see Herbert Prior and Mabel Trunnelle doing such fine work for Edison and wants to know if Arthur Johnson's wife is an actress. Arthur Johnson's wife? Is there such a lady? On the same sheet, also from Easton, Md., are questions from Mrs. V. E. Young and Grace Dean. Mary Pickford is now working for a new Independent Company, the Majestic. Miss Leonard has not yet announced an engagement with any film company. Alice Joyce is no relation to George Melford.

## Reviews of Independent Films

(Continued from page 31.)

exploited, but the absence of sufficient explanatory titles somewhat destroys its usefulness.

**Lochinvar** (Thanhouser, Sept. 27).—There is a sweep and a vigorous dash of romance to this exceptionally artistic illustration of this famous poem of Scott that is altogether delightful. It is costumed with care and played around backgrounds that convincingly suggest the period, while the movement of the scenario is smooth, concise and dramatic, following as it does very closely the action of the poem. Lochinvar and his lady were ably represented. He is seen, as the poem relates, fording the stream, breaking into the wedding, drinking the last glass of wine, dancing the last dance that dances him to the door and to his steed; then away to the priest who marries them.

**Mutt and Jeff as Reporters** (Nestor, Sept. 30).—Mutt and Jeff decide that the life of a reporter is just what they are cut out for. Accordingly they obtain a job to fill the respective vacancies of two star reporters. Jeff has the society news, and makes a great hit with a leading dramatic star of the opposite sex, and brings a big scoop into the office and receives the offer of a big salary. Mutt is sent out to ferret the doings of the under world, and, mistaken a meeting of cab drivers for a gang of law breakers. They make short work of him, and to further add to his wrath he is fired only to see Jeff rolling off in an automobile with a stage beauty. The film is well rounded out and humorous in conception and treatment.

**Getting Even** (Nestor, Sept. 30).—A lively farce with a number of well-deserved laughs is herein presented. On the other hand, the action at times is not clear, stretches the credulence and is overstrenuous. It shows how two lovers tormented the old man, and at last obtained the best of him. The irate father drives the young gentleman from the house, but instead of his cane descending on his head, it came down on the minister, who entered at that moment. Then the young chap in hiding heard the father tell the gardener to look out for him, and while trying to make good his escape through the kitchen he saw the cook's policeman dining with his lady, and forthwith donned his hat and coat. He proceeded to return to arrest the father, who at length recognised him, but he returned the policeman's apparel, and that gentleman was mistaken for himself. During the commotion that this causes the young lovers were married by the parson.

**The Conspirators** (Great Northern, Sept. 30).—The chief difficulty with this production is that it leaves too much to the imagination. One questions the whys and the wherefores. An attorney receives a message from an aged client who wishes to settle his estate, and requests the lawyer to bring certain bonds to him. The letter is read by the attorney's secretary, who is a member of a gang of thieves. He informs his confederates, who, when he has joined them, fall upon the attorney and take him to their meeting place. Another employee of the lawyer the next morning finds a note the secretary had written to his gang and, being dissatisfied with it, had accidentally let it fall to the floor. When this note is shown to the attorney's wife she summons Sherlock Holmes, who unravels the mystery by going to the old millionaire's home, assuming a disguise in his likeness and awaiting the arrival of the secretary, though just why the secretary should appear is hardly evident. Holmes overpowers him and then goes to the meeting place of the gang and liberates the lawyer.

**The Half-Breed's Atonement** (Powers, Sept. 30).—After the death of his squaw and child, who kills himself by shooting a pistol in the air, the half-breed, feeling that life no longer holds much that is good, becomes a highwayman. A reward is put out for him, and the sheriff goes forth to find him. Meanwhile, the sheriff's young son meets with a similar accident as the half-breed's child, though done in a more likely manner than the other, although a bullet in the skull would very likely cause death. The half-breed happens back that way, which, it must be confessed, was rather indiscreet of him, and when he sees the boy's plight, goes for a physician for the mother. He hangs around until the sheriff comes, so the sheriff is saved the trouble of running after him. His parental heart is moved, however, and he forgets that he is sheriff and lets the half-breed go. The film has interest and is well acted, except for the sheriff, who appears more like a Hindu priest.

**The Law of Retaliation** (Ambrosio, Sept. 30).—Graceful acting and fitting backgrounds are representative of the smoothly told and generally well conceived tragedy. During the siege upon his fortress Galeazzo's son is slain. The youthful leader of the opposing force is brought to prison, and Galeazzo demands a certain ransom for his return. It is paid by the mother selling her jewels, but when Galeazzo receives the amount, in letting the youth down over the walls, he lets the ladder drop, killing the boy and thus avenging the death of his own son that had been much beloved by him.

**A Strange Invitation to Dinner** (Ambrosio, Sept. 30).—There is not much amusement in this film because the conclusion is not strong or pointed enough. A brainless gentleman meets a young lady who takes him marketing with her. They buy the supplies for a dinner, for which he pays, but when the fellow arrives at the girl's home he finds her father is a strong man by trade and leaves hurriedly while they enjoy the fruits of his pocketbook.

**Lucky Bob** (Bison, Sept. 26).—The feature of this film is that the scenes are taken around a large dam in the process of construction and show more or less of the work connected with such an undertaking. The story itself is trite and made to order. The villain is discharged for some reason and the hero is put in his place to run the engine. He and the superintendent's daughter fall in love with each other—a fact which stirs the jealousy of the head engineer, who also imagines he loves the maid. He and the villain plan to discredit the hero by tampering with the engine and putting a bottle of whiskey in his pocket. The result is an accident for which the hero is blamed. The girl, however, has overheard the plot and exposes them. They are captured by the sheriff after a chase and all is well.

**Alice's Awful Dream** (Ambrosio, Sept. 27).—This might have made a good story without the dream. It is made interesting by the acting of the dressmaker and her lover. Her man of the dream seemed to have a very improper conception as to how a man of such calibre would act. When Alice closes the shutters at evening a man of society bows to her. She dreams forthwith that she becomes his mistress, but after a gay life she loses her beauty by an accident. Then the man turns from her. She awakens to find her lover looking in upon her. The scene where she implored the society man to take her back is hardly a natural or artistic conception.

**Tweedledum's Auto Skates** (Ambrosio, Sept. 27).—Tweedledum buys some roller skates that go by motor power. The result is easily imagined in his bumping and smashing into things and people.

**The Young Doctor** (Nestor, Sept. 27).—Here is an interesting, life-like, and human picture that seems to teach that if one would be successful he must keep abreast with the times. An old Western physician is baffled by a strange epidemic that has broken out in his district. The young friends of an Eastern physician, who has just received his diploma, wishing to save the life of their pal, send for him. He comes and saves the life of the friend. The wife of the old physician becomes stricken with the disease and after conquering his pride, the older man calls in the younger, who saves the patient. The two doctors join forces. The management and acting is excellent, fine characterization being shown and all the more subtle and delicate points in the life of the main characters convincingly set forth by players and scenario writer.

**How Hopkins Raised the Rent** (Solax, Sept. 27).—A decidedly humorous farce has been cleverly instituted hereon. The acting is acceptable, but the true comedy spirit seems to be wanting. Hopkins is unable to raise his room rent, so he jollies the landlady. As he marches forth to conquer the world, the first thing he does is to rip the seat of his trousers on a barrel. In desperation he decides to eat, come what may, and enters a restaurant. The bill brought he is somewhat uneasy until he thinks of the rip in his trousers. He assumes that the chair did it and rises in indignation. The proprietor not only gives him his meal free in payment of the damage, but gives him a bonus that enables him to pay off the landlady with a gusto befitting a gentleman.

**For His Sake** (Reliance, Sept. 28).—The self-sacrifice of a little Italian girl is the substance of this film that is well played and executed, though the situations might have been more dramatic and vivid had the Italian girl acted less in a straight line. In fact, she showed little of the Latin spirit. She was a peddler of statuettes, and thus made the acquaintance of an old and aimless society man who desired to marry her. She also chanced to meet an artist for whom she became a model. When he became sick from exhaustion and hunger, she consented to marry the old man if he would buy the young artist's pictures. A number of years afterward the old man brought them together again by confessing his trickery to the artist. The production is well set, put on and related.

**The Rustler Sheriff** (American, Sept. 28).—A dramatic story of logical action has been well put together in sequence and order, and under such conditions and backgrounds that make it appear a very plausible and entertaining bit of life. Its ending, however, is not so convincing. The sheriff of the community is a cattle rustler, assuming a disguise that he keeps in the mountains for such occasions. At the beginning of the story he kills the father of the hero's sweetheart. When told of the circumstance, having thrown off his disguise, he leads his posse on the wrong track. The hero suspects him, sees him assume his disguise, follows him and learns the plans of the rustlers. With his friends he surprises them. They are killed with the exception of the sheriff, who flees to the hills to change his disguise. The rock beneath which he had hidden his make-up loses its balance and causes a slide. He is killed. This last effect was not as convincing as might be, perhaps from the views taken or the way it was done.

**'Tween Two Lovers** (Imp., Sept. 28).—This story is not impressive or interesting because the fundamental idea of the scenario—namely, because the father had sacrificed his life and his happiness for his daughter, he believed she should do the same for him—is not brought out in the development of the scenario. The first scene gives but an inkling of this which should be carried through the picture. At least one imagines that by refusing to attend the party of marriageable bachelors at the town hall, he virtually decides to remain single for his daughter's sake. She grows up in the second scene and has a lover, whom her father refuses. A title indicates that their secret meetings made trouble, but just what it was is left to the imagination and probably better out of the story if a way cannot be found to handle it. Two years afterward the young father meets with an accident, and dies or presumedly he does, and one must guess again that the father will have nothing to do with his daughter, for the action is not shown. At last, however, a fire breaks out in the young mother's home. She rescues her child, and is obliged to seek her father's home, where a reconciliation is in order. The settings are good and the acting fair.

**The Derelict** (Rex, Sept. 29).—This very vivid fisher tale stands out more for the excellent treatment afforded it in stage direction, effects produced and acting than for the strength of the story. The semblance of sunrise and moonlight are exceptionally realistic and delightful. The characters around a fisher village are naturally introduced with effective and consistent action that make the film a natural product. The management of the mob is especially praiseworthy. A greater smoothness might have resulted had the characters made an exit from one scene to appear in the next. After a wreck a number of bodies are washed ashore. One is a woman, who is cared for at the home of an old fisherman and his wife. Their son falls in love with her, but she will tell nothing of her past history. From a strong box washed in by the tide with her, she had taken a note showing that she was afflicted with leprosy, and was on her way to quarantine. This she shows to her lover when he proposes. He tears it to pieces, but it is put together by a man who has watched the proceeding from under his dory. When he lets the truth be known, a mob rises to drive her away. The lover carries her safely, though but at night she leaves him. The conclusion is that she jumps into the sea. The last scene where he strews the sea with flowers makes a pretty scene, but strikes one as mock sentiment.

**An Italian's Gratitude** (Solax, Sept. 29).—There is an appeal to this film that deeper acting would have made extremely convincing provided perhaps that the events had been more closely linked into the story and not just happened. An Italian street musician and his family make the acquaintance of a physician and his family. The son of the street musician is injured while climbing a terrace for money, and his life is saved by the physician. The physician's daughter later sickens and dies. The Italian family in gratitude for what he has done for them offer him their son, whom he had saved. They take him to replace their daughter.

**Love's Sacrifice** (Thanhouser, Sept. 29).—What might have been made a very strong drama falls by the loose treatment given the scenario and the general lack of realizing what are the primary and fundamental situations of the story. The principal actors were sincere, but doubtless the role of the wife would have been more convincing if played by a more matured woman. There is too much talk and action to no purpose throughout, and the long drawn out introduction is unnecessary, taking space that should have been given to the real evolutions of the plot. A scientist marries a young girl and neglects her after marriage in the pursuit of his studies. A young man appears on the scene who wins her admiration. When her husband realizes this he determines to sacrifice himself by going to a fever infected district. She goes after him, and all is well. The district traversed did not look like the land represented.

**White Fawn's Peril** (Bison, Sept. 29).—This film affords plenty of opportunity for actors in Indian costume to canoe and pursue each other on a lake, which is a very good lake to look upon. It is evident that these warriors are not at all afraid of colds in the head and getting their feet wet, for their camp is actually in the water. A like indifference is displayed in attempting to burn up the Indian princess very near their camp and tents. Amid the general maneuvers one would gather that an Indian chief desired to make a sacrifice, so he sent forth his warriors who captured a maid and killed her lover. Then they tied her down over the smoldering fire, and another chief who seemed to be interested in her approached after the others had conveniently withdrawn, loosened her bonds and made off with her in a canoe. The supposition that the rest of the tribe were peeking out from behind their tents waiting for their cue was presently realized, for they jumped out and chased them, but they stopped when they learned that the maid's tribe was waiting for them over the lake; so the picture stopped, too.

## LICENSED FILM RELEASES.

### MONDAY, OCT. 9, 1911.

| | Feet. |
|---|---|
| (Bio.) Italian Blood. Dr. | 999 |
| (Kalem) The Mistress of Hacienda del Cerro. Dr. | 1000 |
| (Lubin) What Will Be, Will Be. Com. | 1000 |
| (Pathe) The Little Animal Trainer. Dr. | 525 |
| (Pathe) Betty's Boat. Com. | 245 |
| (Pathe) Marvelous Transformations. Novelty | 210 |
| (Selig) An Indian Vestal. Dr. | 1000 |
| (Vita.) Daddy's Boy and Mammy. Dr. | 1000 |

### TUESDAY, OCT. 10, 1911.

| | |
|---|---|
| (Edison) How Mrs. Murray Saved the American Army. Dr. | 1000 |
| (S. and A.) Reparation. Dr. | 1000 |
| (Gaumont) Jimmie's Midnight Flight. Com. Dr. | 675 |
| (Gaumont) Ajaccio, Birthplace of Napoleon. Sc. | 325 |
| (Pathe) Pathe's Weekly, No. 41. Topical | 1000 |
| (Selig) Told in Colorado. Com. Dr. | 1000 |
| (Vita.) The Missing Will. Dr. | 1000 |

### WEDNESDAY, OCT. 11, 1911.

| | |
|---|---|
| (Edison) Mac's Suitors. Com. | 1000 |
| (Eclipse) Pardoned by the Governor. Dr. | 630 |
| (Eclipse) Making Cheddar Cheese. Indus. | 342 |
| (Kalem) For the Flag of France. Dr. | 1000 |
| (Lubin) The Slaver's Affinity. Dr. | 1000 |
| (Pathe) One on the Masher. Com. | 760 |
| (Pathe) U. S. Ship Connecticut. Topical | 230 |
| (Vita.) The Indian Flute. Dr. | 1000 |

### THURSDAY, OCT. 12, 1911.

| | |
|---|---|
| (Bio.) Trailing the Counterfeiter. Com. | 529 |
| (Bio.) Josh's Suicide. Com. | 469 |
| (S. and A.) Get Rich Quick. Com. | 1000 |
| (Lubin) The Gambler's Influence. Dr. | 1000 |
| (Melies) Tommy's Rocking Horse. Dr. | 1000 |
| (Pathe) Romance of the Desert. Dr. | 1000 |
| (Selig) Out-Generaled. Com. | 1000 |

### FRIDAY, OCT. 13, 1911.

| | |
|---|---|
| (Edison) At the Threshold of Life. Edu. | 1000 |
| (S. and A.) The Deacon's Reward. Dr. | 1000 |
| (Kalem) The Smugglers. Dr. | 1000 |
| (Pathe) Raffles Caught. Dr. | 715 |
| (Pathe) Guerrero Troupe. Novelty | 210 |
| (Selig) Making a Six-Ton Cheese. Edu. | 425 |
| (Selig) Seeing Washington. Scenic | 575 |
| (Vita.) Answer of the Roses. Dr. | 1000 |

### SATURDAY, OCT. 14, 1911.

| | |
|---|---|
| (Edison) Her Wedding Ring. Dr. | 1000 |

(S. and A.) Stage Driver's Daughter. W. Dr.....1000
(Gaumont) Unward Way. Dr.....726
(Gaumont) Cinta, Portugal. Scenic.....269
(Lubin) A Hot Time in Atlantic City. Com.1000
(Pathe) Marooned. Com.....1000
(Vita.) By Way of Mrs. Browning. Dr....1000

## INDEPENDENT FILM RELEASES.

### MONDAY, OCT. 2, 1911.

| | Feet |
|---|---|
| (Amer.) The Love of the West. Dr. | 1000 |
| (Champ.) Barbara Frietchie. Dr. | 950 |
| (Eclair) Hearts and Eyes. Dr. | 630 |
| (Eclair) For Your Hats, Ladies! Indus. | 370 |
| (Imp.) The Rose's Story. Dr. | 1000 |
| (Yankee) She Never Knew. Dr. | |

### TUESDAY, OCT. 3, 1911.

(Bison) The Red Man's Penalty. Dr.
(Powers) The Call from the Hills. Com.
(Powers) A Matrimonial Idyl. Dr.
(Than.) The Five Rose Sisters. Dr.

### WEDNESDAY, OCT. 4, 1911.

(Ambro.) Wrestlers and Wrestling. Top.
(Champ.) As Things Used To Be. Dr. 950
(Nestor) Those Jersey Cowpunchers. Dr.
(Reliance) A Quiet Evening. Com.
(Reliance) Winning Papa's Consent. Dr.
(Solax) A Breezy Morning. Com.

### THURSDAY, OCT. 5, 1911.

(Amer.) The Miner's Wife. W. Dr.....1000
(Imp.) Through the Air. Dr.....1000
(Rex) Lost Illusions. Dr.

### FRIDAY, OCT. 6, 1911.

(Bison) Range Justice. Dr.
(Lux) Bill Has a Bath. Com. 452
(Lux) Neighbors. Com. 488
(Solax) His Sister's Sweetheart. Dr.
(Than.) The East and the West. Dr.
(Yankee) The Goose Girl. Dr.

### SATURDAY, OCT. 7, 1911.

(G't N.) The White Tulip. Com.
(G't N.) Barcelona. Scenic.
(Itala) Foolshead a Model Quest. Com.
(Powers) The Branded Indian. Dr.
(Reliance) The Anonymous Letter. Dr.
(Nestor) Mutt and Jeff in the Country. Com.
(Nestor) The Meddling Parson. Com.

## PHILADELPHIA.

### Nine Attractions New to This City—Season Well Started—Record of the Week.

PHILADELPHIA, Oct. 3.—This is the first time in years that so many new plays have came here at one time, and was partly due to it being the opening of two of the playhouses, the Garrick and Broad Street Theatres.

The Main attraction was Marguerita Sylva, who made her first appearance in this city since she played Carmen in the new Franz Lehar comic opera, Gypsy Love, at the Forrest. This was the initial performance.

The regular season at the Broad was inaugurated by the production of The Only Son, the newest play by Winchell Smith.

At the Walnut Robert Edeson made his 1911 bow in The Cave Man.

The Deep Purple made its first appearance here this week at the Adelphi, and made a deep impression upon a large audience.

Robert Hilliard brought back A Fool There Was to the Garrick for a short stay, this being his third and farewell season in this well-known drama.

Christie MacDonald and the captivating tunes of The Spring Maid, sung their way into the hearts of large audiences at Nixon and Zimmerman's Chestnut Street Opera House.

At the Grand Ward and Vokes present the laughable comedy, The Trouble Makers, while the popular Blaney-Spooner Stock co. produced House of a Thousand Candles at the American. The Orpheum Players are seen this week in the great detective play, Arsene Lupin, at the Chestnut.

Of the nine plays, two of them made their premiere performances, Gypsy Love at the Forrest and The Only Son at the South Broad. The only holdover is Louise Gunning, who scored a big success in The Balkan Princess at the Lyric. The cast besides Miss Gunning includes Arthur Stanford, Dorothy Morton, Lora Hamilton, Grace Emmons, Harry Linkey, Charles Knapp, Harry P. Gribben, Harry Lewellyn, Robert Millikin, Mark Smith, Teddy Webb, and Millie Bright.

The William Penn, in its first-class vaudeville bill, presented a sketch containing a clever human interest sketch, Po White Trash Jim, in which Lillian Mortimer stars. Another distinct feature is Ten Dark Knights.

Keith's has an extraordinary variety bill this week; the place of honor belongs to Mlle. Simone D'Beryl, who presents an act of unusual beauty and novelty.

Last week was the final one for a number of plays in this city. Margaret Anglin completed her successful engagement at the Adelphi in Green Stockings. The Girl in the Taxi ended her stay at the Chestnut Street Opera House, while Alma bade good-by at the Forrest. Thy Neighbor's Wife played its final week at the Walnut. Cathrine Countiss starred in The White City at the Grand Opera House, while the Clyde Fitch play, The Girl With the Green Eyes, won favor by its meritorious presentation at the Chestnut. The Lion and the Mouse, with Edna May Spooner and Arthur Behrens in the chief roles, was produced at the American.

This week an unusually fine actress playing in Yiddish is at the Arch Street Theatre. Madame Esther Rachel Kaminsky is her name, and she is appearing in Jacob Gordon's play, Mirele Ephros. This theatre is going to devote four evenings a week hereafter to German plays.

J. SOLIS-COHEN, JR.

## DES MOINES.

### Marie Flynn and Oscar Figman Drew Well and Pleased—Praise for Corliss Giles.

Madame Sherry was the chief attraction of the week, Sept. 24-1, at the Berchel for two nights and a matinee the last two days of the week. The cast included Marie Flynn and Oscar Figman; pleased good-sized audiences. Earlier in the week The Light Eternal was the bill at the Berchel, and brought out fair business.

At the Princess Lady Windemere's Fan was produced. Beautiful gowns and the most elaborate stage setting of the year made the production a most pleasing one. The cast included every member of the Princess co.

The work of Corliss Giles, the leading man of the Princess Stock co. in Prince Otto the week of 17-24, brought him many compliments; his friends were almost unanimous in the opinion that he excelled all previous efforts.

At the Orpheum and Majestic vaudeville theatres attractive bills were offered 25-30.

H. M. HARWOOD.

## LOUISVILLE.

### Elsie Janis and Charles Cherry Divided Week at Macauley's—Other Attractions.

Elsie Janis in The Slim Princess and Charles Cherry in The Seven Sisters divided week Sept. 25 at Macauley's to overflowing houses. Joseph Cawthorn and Jean Murdock, leading support of the two stars, shared the honors with the principals. Get-Rich-Quick Wallingford opens 2, and will be followed by Rube Welch and Kitty Francis in The Happiest Night of His Life.

The Family proved an artistic success at the Shubert Masonic 25-29, there being no performance 30 on account of the booking necessitating a quick jump. H. Wilson in A German Prince opens 5 for three nights. William A. Brady's Mother comes 9, and will be followed by William Courtnay in Don and Geraldine Farrar in Concert.

The burlesque houses will have strong attractions week 2 with Williams's Imperials at the New Buckingham, and Halliday and Curley in Painting the Town at the Gayety.

Salvation Nell, with Vaughan Glaser and a strong co., will occupy the stage at the Walnut Street Theatre 1-7. Polly of the Circus is underlined.

At the Avenue the attraction week ending 30 was A Fugitive from Justice. The Convict's Daughter 1. The Chief of the Secret Service next.

Hopkins's vaudeville house offered week 25-30 the Three Dixons, the Malvern Troupe, Paul Stephens, Kelly and Wilder, and Mr. and Mrs. Mark Murphy. Coming 8 Adele Blood and co.

B. F. Keith's vaudeville house had a big week 1-7, with Dick and Dolly Merriman, Van and Schenk, Rice and Prevost, Nevins and Gordon, Eckert and Fox, and Hugh Herbert and co.

Irving E. Carpenter and Alma Benson, of The Slim Princess co., were quietly married during the engagement at Macauley's.

Robinson's Famous Circus organization was sold here 28 by the officials of the Federal Court on account of financial troubles. F. F. Peterson, of New York, was the purchaser, paying a large sum. The circus will be quartered here during the Winter, so the new owner says.

Dominic Gherardi, the harpist, died 29, and was accorded marked evidences of affection and respect at his burial. He was a master of his instrument, a citizen of the world, and in life possessed of a most pleasing personality. Old-time Louisvillians will always revere his memory as a genial companion and an artist of the highest order.

CHARLES D. CLARKE.

## ST. LOUIS.

### Good Attractions and Business at All Houses —Next Week's Bills.

Grace George appeared at the Garrick in Much Ado About Nothing Sept. 25, 26, followed by a new comedy by Cicely Hamilton called Just to Get Married 27. The Fatted Calf is billed 1-6.

Lew Dockstader and his minstrels at Shubert 24-30 pleased good business. Neil O'Brien was pronounced to be "a whole show" in himself. Les Copeland, Pete Detzell, John Daly, and George Faust add greatly to the attraction. Way Down East 1-6.

The Girl of My Dreams at Olympic 24-30 pleased. John Hyams handled his part in a pleasing manner. Miss McIntyre was delightful. In the cast were seen Percival Arimer, Harold Forbes, Carrie Bowman, and Henrietta Lee, all of whom showed to excellent advantage. Jefferson De Angelis in The Lady's Lion 1-6.

The Happiest Night of His Life was at Century 24-30 and Kittie Francis and Rube Welch well received. Charles Cherry in The Seven Sisters 1-6.

The presentation of Salvation Nell 24-30 at the American was a pleasing one, in which Isabel Randolph made the most of her opportunities and Edmund Roberts was most effective. The Red Mill 1-6.

Ruth St. Denis headed the bill at Columbia 24-30 and pleased good business. The Six Bracks, Edwards, Ryan and Tierney, and Dudley co. in The Finish complete the bill.

The Girl of the Streets at Havlin's 24-30 pleased good houses and is to be followed by A Fugitive from Justice 1-6.

The Baldwin-Melville Stock co. opened their engagement at the Imperial in The Christian 1.

Burlesque drew good houses at the Standard with Searl Allen and his co. 24-30. The Girl from Rector's 1-6.

Painting the Town was the attraction at the Gayety 24-30 and drew well pleased houses. The Midnight Maidens follow 1-6.

V. S. WATKINS.

## NEWARK.

### The Spring Maid Drew Well—Plans of the New Theatres.

The Spring Maid, with its pretty music and pleasing comedy, was presented at the Newark Sept. 25-30 to crowded houses. Francis Wilson 2. The Old Homestead 9. Follies Bergere 16.

Another Man's Wife, Owen Davis's play, was presented at the Columbia 25-30 by a good co. and to big attendance.

Manager Mumford presented Sapho at the Arcade 25-30 and won out. The play went well and drew good houses.

Proctor's Theatre is back to vaudeville and drawing big houses. Aida Overton Walker and co. head the bill. Others are Wheeler, Earl and Vera Curtis, May Melville, Rio, Bud Fisher, John C. Rice and Sally Cohen, Harry Fox and Millership Sisters. Willie Hale and co.

White Hawk and Red Thunder are the headliners at the Court 25-30. Others are George Fennell and Al. Tyson, Clara Manley and Joe Stering, Harry Stanley, Vera Roberts, Chapman and Barube.

The Ginger Girls, with Ed. Lee Wrothe, packed the Gayety 25-30. Mr. Wrothe as Janitor Higgins was great. Jane La Beau, Beattie Evans, Frank Wakefield, and the Alpine Quartette added much to the performances.

Newark is to open four new theatres, all beautiful, within the next sixty days. The Orpheum, with the Corse Payton Stock co., presents The Liars 9, with all the favorites of last Summer—Mabel Brownell, Jessie McAllister, Sadie Radcliffe, Bell Darcy, Cliff Stork, Ben. F. Wilson, Lee Sterrett, Harry B. Roache, Richard Vanderbilt, and others. The new Symphony Auditorium opens the same night, 9, with the Metropolitan Opera House Orchestra, Victor Herbert, Director; Madame Alma Gluck, Herbert Witherspoon on the 11th, Josef Posternack, Madame Frances-Alda, Evan Williams on 13, Alfred Herts, Madame Marie Rappold. The New Shubert will open in December and the New Empire in November, making twelve theatres in Newark.

GEORGE S. APPLEGATE.

## DATES AHEAD

(Continued from page 25.)

CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Kingston, Can., 4. Brockville 5. Ottawa 6.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., 1-28.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city 2-7.
CLIFFORD, BILLY "S." (Rob Le Roy, mgr.): Provo, U., 4. Salt Lake City 5-7. Ogden 8. Pocatello, Ida., 9. Boise 10-12. Nampa 13. Weiser 14.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Sellon, mgr.): Oskaloosa, Ia., 4. Iowa City 5. Eldora 6. Boone 7. Coupell Bluffs 8. Norfolk, Neb., 9. Lemars, Ia., 10. Yankton, S. D., 11. Canton 12. Sioux Falls 13, 14. Mitchell 15.
DE ANGELIS, JEFFERSON (Frazee and Lederer, mgrs.): St. Louis, Mo., 1-7. Evansville, Ind., 8. Louisville, Ky., 9-11. Nashville, Tenn., 12. Memphis 13, 14.
ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11—indefinite.
FANTASMA (Edwin Warner, mgr.): Kansas City, Mo., 1-7. Birmingham, Ala., 8-14.
FATTY FELIX (Henry W. Link, mgr.): Sycamore, Ill., 5. Dixon 6. Sterling 7. Clinton, Ia., 8. Tama 11. Ames 12. Boone 14.
FLIRTING PRINCESS (Mort H. Singer, mgr.): San Jose, Cal., 4. Fresno 5. Stockton 6. Sacramento 7, 8. Marysville 9. Chico 10. Red Bluff 11. Medford, Ore., 12. Eugene 13. Salem 14.
FOLIES BERGERE REVIEW (Henry B. Harris, mgr.): Syracuse, N. Y., 2-5. Rochester 6, 7. New York city 9-14.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (E. J. Carpenter, mgr.): Prince Albert, Can., 9, 10. Saskatoon 11, 12. Regina 13, 14.
FOY, EDDIE (Chas. Dillingham and Florenz Ziegfeld, Jr., mgrs.): Chicago, Ill., Sept. 30—indefinite.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Sept. 17-Oct. 7.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): Kansas City, Mo., 1-7. Atchison, Kan., 8. Topeka 9. Lawrence 10. St. Joseph, Mo., 11, 12. Lincoln, Neb., 13, 14.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): Philadelphia, Pa., Sept. 25-Oct. 7.
HARTMAN, FERRIS (Ferris Hartman, mgr.): San Francisco, Cal., Sept. 3—indefinite.
HEN PECKS (Lew Fields, mgr.): Brooklyn, N. Y., 2-7.
HERZ, RALPH (Jos. M. Gaites, mgr.): New London, Conn., 4. Newport, R. I., 5. Middletown, Conn., 6. New Haven 7. Springfield, Mass., 9. Hartford, Conn., 10, 11. Meriden 12.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., Sept. 2—indefinite.
JANIS, ELSIE (Charles Dillingham, mgr.): Lima, O., 4. Ft. Wayne, Ind., 5. Rockford, Ill., 6. Dubuque, Ia., 7.
KISS WALTZ (Messrs. Shubert, mgrs.): New York city Sept. 18—indefinite.
KOLB, C. WILLIAM (F. G. Davidson, mgr.): Dallas, Tex., 1-6. Wichita Falls 7. Oklahoma City, Okla., 10, 11. Tulsa 12. Muskogee 13. McAlester 14.
LARKINS, JOHN (Tom Morrow, mgr.): Winchester, Ky., 4. Paris 5. Lexington 6. Georgetown 7. Somerset 9. Chattanooga, Tenn., 10. Huntsville, Ala., 11. Florence 12. Columbia, Tenn., 13. Hopkinsville, Ky., 14.
LET GEORGE DO IT (Loeffler-Bratton, mgrs.): Scranton, Pa., 4. Honesdale 5. Pittston 6. Allentown 7. Paterson, N. J., 9-14.
LEWIS, DAVE (Rowland and Clifford, mgrs.): Emporia, Kan., 4. Topeka 5. Wichita 6. Rocky Ford, Colo., 7. Denver 8-14. Victor 15.
LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Philadelphia, Pa., 2-28.
McFADDEN'S FLATS (Will N. Norton, mgr.): Denver, Colo., 1-7.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, mgrs.): Omaha, Neb., 1-4. Lincoln 5. St. Joseph, Mo., 6. Atchison, Kan., 7. Kansas City, Mo., 8-14. Quincy, Ill., 15.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, mgrs.): Spartanburg, S. C., 4. Charlotte, N. C., 5. Columbia, S. C., 6. Charleston 7. Jacksonville, Fla., 8, 9. Savannah, Ga., 10. Athens 11. Augusta 12. Cedartown 13. Anniston, Ala., 14.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Salem, O., 4. Elyria 5. Adrian, Mich., 6. Ann Arbor 7. Pontiac 8. Port Huron 9. Saginaw 10. Bay City 11. Alpena 12. Cheboygan 13. Sault Ste. Marie 14.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Mahanoy City, Pa., 4. Pottsville 5. Phoenixville 6. Morristown, N. J., 7. Annapolis, Md., 9. Frederick 10. Hanover, Pa., 11. Carlisle 12. Chambersburg 13. Martinsburg 14.
MADAME SHERRY (Special: Woods, Frazee and Lederer, mgrs.): Brooklyn, N. Y., 25-Oct. 7. New Haven, Conn., 9, 10. Waterbury 11. Hartford 12. Springfield, Mass., 13, 14.
MANHATTAN OPERA (Robt. Kane, mgr.): Rowland, S. C., 4. Bishopville 5. Darlington 6, 7. Florence 9, 10. Sumter 11, 12. Camden 13, 14.
MILLIONAIRE KID (Kilroy-Britton, mgrs.): Knoxville, Tenn., 2-7. Chattanooga 8-14.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Los Angeles, Cal., 1-7. Phoenix, Ariz., 9. Tucson 10. Bisbee 11. El Paso, Tex., 12, 13. San Antonio 15, 16.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Wheeling, W. Va., 4. Youngstown, O., 5.
MUTT AND JEFF (Eastern: Gus Hill, mgr.): Wilkes-Barre, Pa., 4, 5. Scranton 6, 7. Binghamton 9. Williamsport 10. Shamokin 11. Manheim 12. Pottsville 13. Reading 14.
MUTT AND JEFF (Southern: Gus Hill, mgr.): Danville, Va., 4. Durham, N. C., 5. Raleigh 6. Wilmington 7. Winston-Salem 8. Greensboro 10. Charlotte 11. Spartanburg, S. C., 12. Asheville, N. C., 13. Greenville, S. C., 14.
MUTT AND JEFF (Western: Gus Hill, mgr.): Syracuse, N. Y., 2, 3. Rochester 5-7. Buffalo 9-14.
NAUGHTY MARIETTA (Arthur Hammerstein, mgr.): Holyoke, Mass., 4. Worcester 5. New Bedford 6. Newport, R. I., 7. Fall River, Mass., 9. Brockton 10. Fitchburg 11. Haverhill 12. Nashua, N. H., 13. Lowell, Mass., 14.
NEVER HOMES (Lew Fields, mgr.): New York city Oct. 5—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Loeffler-Britton, mgrs.): Gardner, Mass., 4. Springfield 5. Waterbury, Conn., 6, 7. Danbury 9. Torrington 10. New Haven 11, 12. Hartford 13, 14.
NEWLYWEDS AND THEIR BABY (Western: Loeffler-Britton, mgrs.): Oswego, N. Y., 4. Cortland 5. Binghamton 6. Utica 7. Rochester 9-14.
NEW YORK HIPPODROME (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.
PARTNERS (Frazee and Lederer, mgrs.): Grand Rapids, Mich., 5-7.
PINAFORE (Messrs. Shubert, mgrs.): Chicago, Ill., 25-Oct. 7.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): Baltimore, Md., 30-Oct. 7.
QUAKER GIRL (Henry B. Harris, mgr.): Philadelphia, Pa., 9-21.
SCHOOL DAYS (Stair and Havlin, mgrs.): Birmingham, Ala., 1-7. New Orleans, La., 8-14.
SIDNEY, GEORGE (Frank Whitbeck, mgr.): Springfield, Ill., 3, 4. Jacksonville 5. Decatur 6. Bloomington 7. Joliet 8. Streator 9. Rockford 10. Freeport 11. Janesville, Wis., 12. Beloit 13. Racine 14. Waukesha 15.
SMART SET (Barton and Wiswell, mgrs.): Philadelphia, Pa., 2-7.
SMART SET (Southern: Barton and Wiswell, mgrs.): Houston, Tex., 7, 8.
SOUL KISS, THE (Western: Mittenthal Bros., mgrs.): Nashville, Tenn., 2-7. Atlanta, Ga., 9-14.
SUNNY SOUTH (J. C. Rockwell, mgr.): Island Pond, Vt., 4. Coaticook, Can., 5. Cookshire 6. Megantic 7. Windsor 10. Richmond 11. Danville 12. Quebec 13, 14.
STUBBORN CINDERELLA: Chicago, Ill., 1-7.
SURATT, VALESKA (Lee Harrison, mgr.): Boston, Mass., 9-14.
SYLVA, MARGUERITE (A. H. Woods, mgr.): Philadelphia, Pa., 2-14.
THOMPSON'S OPERA (Col. W. A. Thompson, Inc., mgrs.): Chicago, Ill., Sept. 3—indefinite.
THREE ROMEOS (Dreyfus-Fuller Co., mgrs.): Washington, D. C., 2-7.
THREE TWINS (Stair and Havlin, mgrs.): Chicago, Ill., Sept. 17-Oct. 7. St. Paul, Minn., 8-14.
THREE TWINS (Central: P. H. Niven, mgr.): Bradford, Pa., 4. Corry 5. Jamestown, N. Y., 6. Fredonia 7.
TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Washington, Ind., 4. Columbus 5. Seymour 6. West Baden 7.
VAN, BILLY B. (Stair and Havlin, mgrs.): Boston, Mass., 2-14.
WARD AND VOKES (Stair and Havlin, mgrs.): Philadelphia, Pa., 2-7. Pittsburgh 9-14.
WINNING WIDOW (Dave Posner, mgr.): Richmond, Va., 2-7. Savannah, Ga., 9-14.
WINTER GARDEN REVIEW (Messrs. Shubert, mgrs.): Boston, Mass., Sept. 25-Oct. 7.
WINTER GARDEN REVUE OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 27—indefinite.

### MINSTRELS.

DE RUE BROTHERS (Bobby and Billy De Rue, mgrs.): Warsaw, N. Y., 4. Ellicottville 5. Springville 6. Arcade 7.
DOCKSTADER'S (Lew Dockstader, mgr.): Houston, Tex., 9, 10.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY (Daniel Shea, mgr.): Birmingham, Ala., 4, 5. Selma 6. Montgomery 7. Pensacola, Fla., 9. Mobile, Ala., 10. Hattiesburg, Miss., 11. Clarksdale 12. Vicksburg 13. Natchez 14.
FIELD'S GREATER (Al. H. Field, mgr.): Memphis, Tenn., 4, 5. Birmingham, Ala., 6, 7. Montgomery 8, 9. Columbus, Ga., 10. Macon 11. Savannah 12. Jacksonville, Fla., 13.
FOX'S LONE STAR (Roy E. Fox, mgr.): Naples, Tex., 2-4. Commerce 5-7.
RENIX BROTHERS: Pella, Ia., 3-6.

### BURLESQUE.

AL. REEVES'S BIG BEAUTY: St. Paul, Minn., 1-7. Omaha, Neb., 8-14.
AMERICANS (E. D. Miner, mgr.): Boston, Mass., 2-7. Montreal, Can., 9-14.
BEHMAN SHOW (Jack Singer, mgr.): Brooklyn, N. Y., 2-7. Newark, N. J., 9-14.
BELLES OF THE BOULEVARD (Fred McAllaster, mgr.): Washington, D. C., 2-7. Pittsburgh, Pa., 9-14.
BEN WELCH (Jack Singer, mgr.): Albany, N. Y., 2-4. Schenectady 5-7. Brooklyn 9-14.
BIG BANNER (Gallagher and Shean, mgrs.): Kansas City, Mo., 1-7. St. Louis 8-14.
BIG GAIETY (W. A. Miller, mgr.): New York city 2-14.
BIG REVIEW (Henry P. Dixon, mgr.): Brooklyn, N. Y., Sept. 25-Oct. 7. New York city 9-14.
BOHEMIANS (Al. Lubin, mgr.): Omaha, Neb., 1-7. Kansas City, Mo., 8-14.
BON TONS (Jess Burns, mgr.): Schenectady, N. Y., 2-4. Albany 5-7. Boston, Mass., 9-21.
BOWERY (Hurtig and Seamon, mgrs.): Rochester, N. Y., 2-7. Schenectady 9-11. Albany 12-14.
BROADWAY GAIETY (Harry Shapiro, mgr.): Jersey City, N. J., 2-7. Boston, Mass., 9-14.
CENTURY GIRLS (Morris Weinstock, mgr.): Rochester, N. Y., 2-7. Buffalo 9-14.
CHERRY BLOSSOMS (Max Armstrong, mgr.): Philadelphia, Pa., 2-7. Jersey City, N. J., 9-14.
COLLEGE GIRLS (Chas. Foreman, mgr.): Chicago, Ill., 1-7. Detroit, Mich., 8-14.
COLUMBIA (Frank Lenzo, mgr.): Detroit, Mich., 1-7. Toronto, Can., 9-14.
COZY CORNER GIRLS (Louis Watson, mgr.): Wheeling, W. Va., 2-7. Pittsburgh, Pa., 8-14.
CRACKERJACKS (Bob Manchester, mgr.): Boston, Mass., 9-14.
DAFFYDILS (Sam Rice, mgr.): Washington, D. C., 2-7. Baltimore, Md., 9-14.
DARLINGS OF PARIS (Chas. Taylor, mgr.): Cincinnati, O., 1-7. Chicago, Ill., 8-21.
DREAMLAND (Dave Marion, mgr.): Boston, Mass., 2-7. New York city 9-14.
DUCKLINGS (Frank Calder, mgr.): New York city 2-7. Philadelphia, Pa., 9-14.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 1-7. Milwaukee, Wis., 8-14.
GAY WIDOWS (Louis J. Oberworth, mgr.): Brooklyn, N. Y., 2-14.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Hoboken, N. J., 2-7. New York city 9-21.
GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): New York city 2-7. Philadelphia, Pa., 9-14.
GIRLS FROM MISSOURI (Louis Talbot, mgr.): Montreal, P. Q., 2-7. Toronto, Ont., 9-14.
GIRLS FROM RENO (James Madison, mgr.): St. Louis, Mo., 1-7. Indianapolis, Ind., 8-14.
GOLDEN CROOK (Jas. Fulton, mgr.): New York city 2-7. Philadelphia, Pa., 9-14.
HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Philadelphia, Pa., 2-7. Baltimore, Md., 9-14.
HIGH FLYERS: South Bend, Ind., 3-4. Benton Harbor, Mich., 6. Laporte, Ind., 7.
HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Toronto, Ont., 2-7. Rochester, N. Y., 9-14.
HONEYMOON GIRLS (Al. Rich, mgr.): Newark, N. J., 2-7. Hoboken 9-14.
IDEALS (Sam Robinson, mgr.): Indianapolis, Ind., 1-7. Louisville, Ky., 8-14.
IMPERIALS (Sim Williams, mgr.): Louisville, Ky., 1-7. Cincinnati, O., 8-14.
JARDIN DE PARIS (Burt Kendrick, mgr.): Kansas City, Mo., 1-7. St. Louis 8-14.
JERSEY LILIES (Wm. Jennings, mgr.): Minneapolis, Minn., 1-7. St. Paul 9-14.
KENTUCKY BELLES (Mike Fenton, mgr.): Baltimore, Md., 2-7. Philadelphia, Pa., 9-14.
KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., 1-7. Milwaukee, Wis., 8-14.

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LADY BUCCANEERS (Harry M. Strouse, mgr.): Chicago, Ill., Sept. 24-Oct. 7, Cleveland, O., 8-14.
LOVE MAKERS (Dave Guran, mgr.): Toledo, O., 1-7, Chicago, Ill., 9-14.
MAJESTICS (David Gordon, mgr.): New York city Sept. 25-Oct. 7, Springfield, Mass., 9-11, Worcester, 12-14.
MERRY BURLESQUERS (Joe Leavitt, mgr.): Wilkes-Barre, Pa., 2-7, Scranton 9-14.
MERRY MAIDENS (Edward Shafer, mgr.): Cleveland, O., 1-7, Wheeling, W. Va., 9-14.
MERRY WHIRL (J. Herbert Mack, mgr.): Toronto, Ont., 2-7, Buffalo, N. Y., 9-14.
MIDNIGHT MAIDENS (Wm. S. Clark, mgr.): St. Louis, Mo., 1-7, Louisville, Ky., 8-14.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): New York city 2-14.
MOULIN ROUGE (Joe Pine, mgr.): Philadelphia, Pa., 2-7, Wilkes-Barre 9-14.
PACEMAKERS (T. M. Herk, mgr.): Harrisburg, Pa., 4, Reading 5, Allentown 6, Chester 7, Washington, D. C., 9-14.
PAINTING THE TOWN (Holliday and Curley, mgrs.): Louisville, Ky., 1-7, Cincinnati, O., 8-14.
PASSING PARADE (M. Messing, mgr.): Brooklyn, N. Y., 2-7, New York city 9-14.
PAT WHITE'S GAYETY (Walter Greaves, mgr.): Minneapolis, Minn., 1-7, St. Paul 8-14.
QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): Philadelphia, Pa., 2-7, Brooklyn, N. Y., 9-14.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon, mgrs.): Chicago, Ill., 1-14.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Boston, Mass., 2-7, Albany, N. Y., 9-11, Schenectady 12-14.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson, mgr.): Cleveland, O., 1-7, Toledo 8-14.
ROSE SYDELL'S (W. S. Campbell, mgr.): Cincinnati, O., 1-7, Chicago, Ill., 8-14.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Omaha, Neb., 1-7, Kansas City, Mo., 9-14.
S/M DEVERE'S (Louis Stark, mgr.): Scranton, Pa., 2-7, New York city 9-21.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Providence, R. I., 2-7, Boston, Mass., 9-14.
STAR AND GARTER (Frank Weisburg, mgr.): Pittsburgh, Pa., 2-7, Cleveland, O., 9-14.
STAR SHOW GIRLS (John T. Baker, mgr.): Buffalo, N. Y., 2-7, Detroit, Mich., 8-14.
TAXI GIRLS (Hurtig and Seamon, mgrs.): Springfield, Mass., 2-4, Worcester 5-7, Providence, R. I., 9-14.
TIGER LILIES (D. R. Williamson, mgr.): New York city 25-Oct. 7, Brooklyn, N. Y., 9-21.
TROCADEROS (Chas. H. Waldron, mgr.): Milwaukee, Wis., 1-7, Minneapolis, Minn., 8-14.
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WHIRL OF MIRTH (Whallen and Martell, mgrs.): Pittsburgh, Pa., 2-7, Johnstown 9, Altoona 10, Harrisburg 11, Reading 12, Allentown 13, Chester 14.
WORLD OF PLEASURE (Geo. H. Fitchett, mgr.): Baltimore, Md., 2-7, Washington, D. C., 9-14.
YANKEE DOODLE GIRLS (Sol Meyer, mgr.): Detroit, Mich., 2-7, Chicago, Ill., 8-14.
ZALLAH'S OWN (W. C. Cameron, mgr.): St. Paul, Minn., 1-7, Omaha, Neb., 8-14.

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DANTE'S INFERNO: Peterboro, Can., 2-4, Galt 5-7, Hamilton 9-14.
DANTE'S INFERNO: Rochester, N. Y., 2-4.
FARRAR, GERALDINE (C. A. Ellis, mgr.): Rochester, N. Y., 8.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Strawberry Point, Ia., 2-4.
HOLMES, BURTON: Chicago, Ill., 11, 13, 14, 18, 20, 21.
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NORDICA, LILLIAN (Frederic Shipman, mgr.): Salt Lake City, U., 5, San Francisco, Cal., 14.
RAYMOND, THE GREAT (Maurice P. Raymond, mgr.): Alexandria, Egypt, Africa, 4-7, Cairo 8-11, Port Said 12-14, Mecca, Arabia, Asia, 16-18, Bombay, India, 28—indefinite.
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